The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 11, 1920 PRICE FIFTEEN CENTS

RUBINI AND ROSA
WITH AL. REEVES SHOW

THE NATIONAL THEATRICAL WEEKLY

PATCHES

The Season's Fox-Trot Sensation

By Lee S. Roberts
and J. Will Callahan

It's been haunting you

—in the movies.
—on the corners.
—in restaurants.
—voices singing it.
—boys whistling it.
—pianos and talking machines playing it.

that infectious captivating melody

A HINT—
for performers and orchestras—call or write for orchestration in any key.

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Founded by FRANK QUEEN, 1853 | NEW YORK, FEBRUARY 11, 1920 | VOLUME LXVIII—No. 1 Price, Fifteen Cents, $5.00 a Year

ALL CHICAGO MANAGERS JOIN ONE BIG ASSOCIATION

Hereafter All Issues, Whether Affecting Legitimate, Vaudeville, Burlesque or Films, Will Be Handled By Organization. Older Society Is Disbanded

CHICAGO, Feb. 6.—As a protective measure designed to combat the ever-growing tendency of this city's legislators and officials to dominate the theatres and, possibly, overwhelm the owners by reason of this domination, the Allied Amusements Association of Chicago was organized here to-day with a membership which already represents 410 theatres of various kinds throughout the city. The new organization is, in reality, a merger of all the other theatrical organizations, including the old Chicago Theatre Managers' Association, which, though joined with the new body, and therefore losing its well known identity, will actually be the dominant factor in the association, it is said.

The merger was consummated to-night at a dinner held in the Morrison Hotel, at which managers and owners of theatres devoted to drama, vaudeville, burlesque and motion pictures, were present.

The following officers were elected for the ensuing year: Maurice Choynski, president; Sam Atkinson, vice-president and business manager; Max Hyman, secretary, and Robert R. Levy, treasurer.

The board of directors will consist of twenty men, fifteen of whom will represent the motion picture industry and theatres and the other five, all of whom were members of the Chicago Theatre Managers' Association, will represent the major theatres. These latter are Harry J. Powers, John J. Garrity, Harry J. Ridings, U. J. "Sport" Herrmann and Aaron J. Jones.

Efforts to effect the present merger had been going on here for more than a year, during which time groups from the various associations held periodic conferences, at which plans for getting the balance in were outlined and discussed. About a month ago, all the details for the merger were completed and the date for the actual amalgamation was set for the first week in February.

It was explained to a CLIPPER reporter that a proposed city ordinance looking to the increase in license fee rates for theatres, together with new legislation dealing with the ticket brokerage business, and, last but not least, the ever growing censorship stringency, were the outstanding theatrical issues that tended to bring about the amalgamation at this time.

Now, however, it was stated, the work of combating what theatre owners consider pernicious features aimed at theatres will be made easier than formerly, by reason of the co-operative nature of the new managerial organization.

Various committees will be appointed whose activities will be directed by a lawyer yet to be appointed, who will act as general counsel and devote all his time to the organization, somewhat after the manner of Ligon Johnson in New York, who is general counsel of the United Managers' Protective Association, national in scope.

The organization expects, within a very short time, to represent through its membership almost every theatre in Chicago, regardless of the size of the houses or the nature of their shows.

WILNER CLAIMS WOODS' PLAY

It was learned last week that Max R. Wilner, of the Wilner-Romberg producing firm, expects to contest A. H. Woods' recent acquisition of the producing rights to the Yiddish comedy, "The Bronx Express," written by Ossip Dymov.

According to report, Wilner claims that he has a prior claim to the English rights on the play. He says that he was appointed Dymov's agent to dispose of it some time ago and that he did sell the English rights to a man whose name could not be learned, but whose name will be revealed if Wilner resorts to the courts to enforce his reported claim.

RULES HE DODGED DRAFT

SAN FRANCISCO, Cal., Feb. 7.—Judge Patrick R. Parker last week denied Orville B. Caldwell a judgment for $1,834 against the Western Developing Company, holding that Caldwell, a U. of C. graduate and now an actor in New York City, had invested $1,000 for the purpose of evading the draft law.

BUILD STATE-LAKE ENTRANCE

CHICAGO, Feb. 9.—Plans were filed with the building department here this week which call for a subway entrance to the State-Lake Theatre.

DECIDE CASE UNDER NEW RULING

The first case to involve the question of issuing contracts to actors in advance of the first rehearsal, was brought before the joint arbitration board of the A. E. A. and P. M. A. last week, when the complaint of Bessie Gay against Wilner and Romberg was decided in favor of the complainant. The girl claimed to have been engaged for the chorus of "The Magic Melody" without contract and alleged that, after several rehearsals she was discharged without the necessary two weeks' notice.

The decision of the arbitrators was based on one of the several recently ratified concessions between the A. E. A. and the P. M. A., which requests all managers to issue contracts to performers prior to the first rehearsal. Failure on the part of a manager or producer to comply to this agreement, it was decided, would be considered as evidence against the defendant. Wilner and Romberg were instructed to pay the girl two weeks' salary.

"CHU CHIN CHOW" HAS BIG DAY

MONTREAL, Feb. 7.—"Chu Chin Chow" played to $7,030 here in two performances last Thursday. This is the greatest amount of money ever taken in here by any show in two performances and will probably stand for a long time.

CARNIVAL LOST $10,000

The joint carnival venture of Freeman Bernstein and Jack Curley, held at Madison Square Garden last week, is said to have set them back nearly $10,000, due to a series of misfortunes. When Saturday night rolled around it was learned that the two carnival men had only enough cash on hand to pay the performers for but half the week. However, all obligations, it is said, were met early this week, when performers were paid in full.

The story of why the carnival failed to get over financially dates back to several weeks ago when Bernstein and Curley were commissioned to arrange a performance for the benefit of the various New York locals of the Longshoremen's Union, then on strike. After $8,000 had been paid down for the Garden and numerous circus acts signed at a proportionately high figure, the parent body of the Union, having become displeased by the action taken by the New York locals during the strike, had the benefit enjoined by a Supreme Court order.

With the Garden already paid for and with acts engaged, Bernstein and Curley agreed to continue with the venture. It was then decided to lease the surplus space to concessionaires, but when the gentlemen of the wheel appeared before the Commissioner of Licenses, the necessary permit was not forthcoming.

However, it was the storm that broke the camel's back and, although a number of special athletic stunts were run off, these added features appeared too late on the bill to save the venture from a flop.

Among the acts that appeared on the bill were Mme. Theresa, Caption Betts, Dan Leon, Daly's Tangled Army, Flora Brothers, Ducas Brothers, The Tasmanians, Alvarez Duo, The Three Weldanos, Downey's Elephants, Mme. Helliot, Flora Demott, William Demott, The Four Paldrens, Albert Rouget and Girlie, The Marvelous Jacks, Jean Berzac, Nettie Carroll and Company, Gordon's Boxing Kangaroo, Mitchell's Leopards, Weir's Tigers, Blair's Lions, The Ottogauua Japs, The Mirando Brothers, The Taizon Arab Troupe and Arthur Holden.

ARLISS DOING NEW PIECE

BOSTON, Feb. 8.—George Arliss, who is appearing here at present in "Jacques Duval," announced early this week that he is rehearsing a new play by Booth Tarkington called "Poldekin," in which he will open February 24 at New Haven.

The announcement was significant, coming as it did on the heels of the statement from New York that Leo Ditrichstein had brought a suit in the latter city against George Tyler and Arliss, the former being Arliss' manager and producer. In the suit, Ditrichstein claims that he is the owner of the American producing rights to "Jacques Duvall" and that Tyler and Arliss were presenting the play without his permission.

HOBLITZELLE REPORTED MARRIED

CHICAGO, Ill., Feb. 6.—Karl Hoblitzelle, head of the Interstate Circuit, is reported to have married Esther Walker, star of "Hello Alexander."

NEW PLAY WAS "PRUDENCE"

Maxine Elliott's "Trimmed in Scarlet" is a play once used by Grace George but which was discarded because the heroine role was a trifle too mature for Miss George.

CONRAD IS FIELDS MANAGER

Edward Conrad, who for the last twenty years has been secretary and treasurer of the Al. G. Field Minstrels, was last week appointed manager of the show by Field.

Conrad's promotion, for it is a promotion, comes at this time as a tribute from his employer in recognition of the long years of able service that he has rendered to the minstrel "institution," which is entering upon its thirty-fourth year this season, with headquarters in Columbus, Ohio. Many of the principals in the troupe have been with the organization for a great number of years.

Al. G. Field plans to take his family with him on the Southern tour of his minstrel troupe, which is scheduled to begin the latter part of this week, the itinerary including territory along the Atlantic Coast into Florida and Georgia.

BUILDING IN BALTIMORE

BALTIMORE, Md., Feb. 6.—The Hornstein Amusement Corporation, owners of the Regent Theatre, have purchased the adjacent property, on which it will build a new combination motion picture and vaudeville house. Plans for the new theatre are now being made and construction will start shortly. The theatre will seat about 2,200 people and will have a gallery.

A motion picture theatre for colored people will be built on Druid Hill Avenue and McMechen Street by the Druid Theatre Company, which has been incorporated with a capital of $500,000, divided into 10,000 shares. The incorporators are Charles H. Knapp, Robert B. Ennis and Leo H. Miller.

THURSTON WINS CASE

WHEELING, W. Va., Feb. 6.—After only a few minutes deliberation, a jury in the Circuit Court here, in the case of the Banisma Coal Company, against Howard Thurston, the magician, returned a verdict in favor of the defendant.

The coal company brought suit for $2,200, claiming that the magician had given his note for $2,000 for a certain number of stock shares in the coal company. Thurston admitted this but said that he had given his note with the understanding that it was not to mature until the organization of the company was complete. He declared that the certificates of stock had never been delivered to him and proved his contention.

FRISCO STOPS DANCING

SAN FRANCISCO, Cal., Feb. 8.—The police have been ordered to stop dancing in hotels and cafes because of complaints coming in from husbands to the effect that their wives and daughters are neglecting their homes and children and coming in contact with an undesirable class of young men who should be engaged in something useful at that hour. Investigation substantiated the complaints and all the uptown Tenderloin cafes have been closed. No licenses will be issued.

FAY COURTNEY CLOSES

SAN FRANCISCO, Cal., Feb. 7.—Fay Courtney, who came here to fill a four week's engagement as leading lady with the Alcazar Stock Company, appearing in "Bought and Paid For," closed Saturday. Belle Bennett, former leading lady, will return, appearing in "Please Get Married" this week.

LAST WEEK'S STORM THREW BUSINESS INTO CONFUSION

One Night Attractions Could Not Reach Stands, and Many Vaudeville Performers Had to Work in Street Clothes—Broadway Business Off

Theatrical business was much confused and inconvenienced last week when New York and the whole of the eastern section of the country was gripped in the worst blizzard of the season, causing many performers to appear minus baggage and road companies to cancel their one night stand engagements.

In the metropolitan district there was a marked falling off in business among the big Broadway playhouses, largely dependent on transient patronage. In addition to this, all the split-week vaudeville houses were hard hit and many forced to run short bills on Thursday. The Orpheum, Star, Flatbush, Delancy and Comedy Theatres, together with other houses in the outlying districts, were the hardest hit in New York City.

Many of the performers appearing at these houses did so in their street attire and in many cases they did not receive their baggage until Friday or Saturday. Among these were Hailer and Hailer and Myers and Knoise, at the Star; Al Jerome at Proctor's Twenty-third Street; Dunn Sisters, Strand, Hoboken; Mallow and Keough, at the Fulton; Rice and Frances, Ed Hawley and Majares and Company at the City; Van and Vernon and Princess Wahletka at the Ridgewood and Willy Zimmerman and Company.

Legitimate productions playing one night stands experienced considerable difficulty as the result of train schedules being hours behind time. The "Fair and Warmer" company was forced to cancel Titusville, Pa., arriving there hours after curtain time. The "Daughter of the Son" eastern company, cancelled Walstenburg, Pa., and another company by the same name experienced similar difficulties at Columbus, Miss. A number of K. and E. and Shubert productions in the storm area were also caught in the general traffic tie-up, and were unable to open.

In addition to these, the first out of town showing of "He and She," scheduled for Friday night at the Columbia Theatre, Far Rockaway, was halted when snow drifts resulted in a complete tie-up of the Long Island Railway.

Several performers appearing in Broadway productions who make their home out of town were unable to appear on Thursday night. Among them were Stella Hoban, of "The Night Boat," Ruth Shepley of "Adam and Eve" and Leo Ditrichstein, who has given up his daily travels from his home in Greenwich, Conn.

The storm also played havoc at Coney Island and Brighton, where it was reported that damage amounting to $750,000 was done. In an effort to save the Giant Roller Coaster at Coney Island Sunday, it was necessary to keep pile drivers working all day. Reports were also to the effect that water flooded the Brighton Beach Music Hall earlier in the week. Several piles suporting Steeplechase Pier were washed away, but the pier itself is not thought to be in any immediate danger. Seashore resorts around Eastern Pennsylvania, Southern New Jersey and Delaware were also hard hit and up till Sunday were still in the grip of the storm. Besides washing away a great deal of the Chelsea, Ventnor and Margate City Boardwalks, the storm tide flooded a great many amusement buildings at those resorts.

Oceanview and Willoughby Beach also suffered loss, the channel having been cut by the waves, separating part of Willoughby Beach from the mainland. Concrete and pile bulkheads have been washed away and cottages have been undermined by the score. The Amusement Pavilion has been practically all washed away as well as a number of bath and boat-houses.

LIKE KOLB AND DILL SHOW

LOS ANGELES, Feb. 6.—The Kolb and Dill musical production, "Wet and Dry," which was given its first showing several weeks ago in Sacramento, opened here this week at the Mason Theatre, after having been completely revised and whipped into shape for a proposed tour into the eastern section of the country.

The piece, which is by far one of the best musical shows to be presented here during the season, should find it easy going in that field, and it is expected that "Wet and Dry" will next season take its stand in some Broadway playhouse.

The play has all to do with prohibition, the story weaving itself about the home of Kolb and Dill, which, all unbeknown to its owners, is built over a walled-in cellar, which serves as a rendevous for a lot of hyprocritical prohibitionists. Here the staid "roundheads" resort nightly to have a sip or two. They plan to buy the house, in order to have better access to their treasure, pretending that the spirits in the cellar are disembodied ones who haunt the premises, making all kinds of weird noises. Naturally, Kolb and Dill get into it and there's some delicious farce when the two turn the tables on the pretenders and wreak a beautiful revenge.

The dialogue is well sprinkled with witty lines and humorous situations, and, unlike previous Kolb and Dill productions the fun throughout the whole piece is subdued. There is a pretty chorus and a well chosen aggregation of principals, including Julia Blanc, Allen Walter, May Clou, Hugh Metcalfe, Al. H. Hallett, Mortimer Snow, Carl Berch, Lavinia Winn, Lorenze Gillette and Charles Yule. The piece was written by Max Dill and Jean Havez and is well staged and costumed.

The piece will doubtless do well in the east.

SUES WILNER AND ROMBERG

Aaron Hoffman has begun an action in the Supreme Court against Wilner and Romberg, claiming that the producers of "The Magic Melody" owe him $5,000 for ideas and suggestions he gave them for the show.

His claim, which is being prosecuted by Harry Saks Hechheimer, sets forth that Hoffman was engaged to suggest changes in the material and situations of the show and went to Washington for that purpose. He claims he was to receive a weekly royalty, in addition to the $1,000 he received on account, for his work.

Wilner and Romber claim that Hoffman was paid more than enough for his services, considering that they say the suggestions he made were not adopted because he refused to travel with the show and make changes as it went along, before coming to New York.

GETTING PHILLY COIN

PHILADELPHIA, Feb. 7.—"The Greenwich Village Follies" which finished the initial week tonight, of its scheduled four weeks' engagement here at the Shubert Theatre, played to a total of $23,700 on the week, which is remarkable business when it is considered the flu and snow storms worked havoc with business during the week. The show is getting $1.50 top on matinees, $2.50 top evenings and $3.00 top Saturday night.

The show took in $4,600 tonight, got $3,300 on the opening night and has not played to less than $1,900 for any matinee performance. The total week's receipts establishes a record for this house. Frances White, the featured member of the cast, is drawing well.

The show could undoubtedly run well for months.

PRODUCE NEW PIECE IN STOCK

READING, Pa., Feb. 4.—"It's All Luck," a comedy drama in three acts by Oliver T. Fiske, variety actor and magazine writer, was presented here for the first time last Monday night by members of the local stock company at the Orpheum Theatre.

The plot is laid in a small rural community, and is developed about two young men who have an argument as to whether success is the result of hard struggle or just a matter of luck. The varied careers of the two men are taken as the answer to the argument.

The theme offers plenty of comedy situations, and possesses just the proper shade of seriousness. Ottola Nesbit and Thomas C. Gayling played the leading roles. Dan Davis plays the leading comedy part, and Kalman Matus was the young man who believed in work. Others were Bella Cairns, Alfred A. Webster and Irving White.

BALTIMORE NEEDS OPERA HOUSE

BALTIMORE, Feb. 6.—Baltimore's contemplated scheme for a Chicago and Metropolitan Grand Opera season, is meeting with considerable difficulty, it became known here last week, in that no suitable theatre can be secured to house the project. The plan for leasing the Lyric Theatre has been waived by those who are reported as being financially interested in the venture, because of its location and the expenditure that would be incurred in remodeling the building.

It has been reported that an attempt will be made to secure the Academy of Music, that house being better situated and primarily constructed as an opera house.

WANT NEW SHOW PREMIERES

The management of the Strand Theatre, Far Rockaway, a film house, is thinking of handling premieres of Broadway productions, owing to the nearness of its location to New York. It now presents motion pictures all week, but, if they do decide to hold production openings, the plays will be shown for two nights in the week and pictures will run the rest.

The Columbia Theatre, which is half a block away, has been giving production premieres on Friday and Saturday nights for some time.

BUILDING IN SPOKANE

SPOKANE, Wash., Feb. 6.—Plans are now complete for the erection of a theatre here to cost more than $700,000 and to be built in the heart of Spokane's business section by the Stilwell Theatre Corporation. It will have a seating capacity of 2,500 and will accommodate the largest traveling road attractions. The project will be financed entirely by local capital and will be controlled by C. E. Stilwell, who now operates the Casino Theatre here.

BOWERS TAKES OVER SHOW

Frederick V. Bowers has ended his contract with Max Spiegel who is no longer in any way connected with the "Kiss Me Again" Company, which closed last week in Bluefield, Virginia. Bowers has reorganized the company, the principal player of which is Alma Youlan. The tour will be one of the South, covering North and South Carolina until the middle of May. It will not come into New York.

"STAND FROM UNDER" OPENS 23rd

"Stand From Under," the new drama in three acts by William Anthony McGuire, will open in Stamford on Feb. 23, produced by G. M. Anderson. It is now in rehearsal under the direction of Oscar Eagle. Six people, consisting of John Halliday, Sue MacManamy, Richard Dix, Elinor Gordon, William Morris and T. Tomomata, make up the cast.

DATE SET FOR ARGUMENT

WASHINGTON, D. C., Feb. 7.—The oral argument of the Federal Trade Commission against the Vaudeville Manager's Protective Association and others has been set for Monday, February 16, before the commission in this city. It is the final proceeding in the vaudeville investigation, preceding the finding of the commission.

WIN FROM GOODWIN ESTATE

Judge Lydon, in the Supreme Court, last Thursday directed a jury to bring in a verdict for Klaw and Erlanger in a suit tried before him wherein the former were plaintiffs and the estate of Nat. C. Goodwin was defendant. As a result, a judgment was rendered against the estate amounting to $7,900.

The litigation grew out of the play, "The Captain," produced during the season of 1910-11 by both litigants as a joint venture, and in which Goodwin appeared.

At the trial, it was brought out that Goodwin had a seventy-five per cent interest in the play, agreeing to stand losses to that extent, and Klaw and Erlanger taking the short end under the same conditions.

The play lost money and Klaw and Erlanger set forth that Goodwin failed to pay them back the money they had lost as their share of the venture. They claimed the amount totaled $5,800, which sum they alleged was due them at the time the action was brought some years ago.

The $7,900 judgment rendered in the case includes interest and costs.

COHAN SHOW OPENS 23rd

George M. Cohan's individual production, "The Irresistible Genius," a comedy in three acts, by John T. McIntyre and Frances Hill, is now in rehearsal under the direction of Harrison Grey Fiske and will open in Baltimore on Feb. 23. Howard Boulden has been engaged as stage director.

The cast features Marion Coakley, who will be supported by George Renavent, Frank Otto, Merle Maddern, Catherine Stewart, Daisy Atherton, Marie Pischeur, Ruby Frelease, Leonard Ottinger, Mary Hamilton, Nancy Stewart, Carrissa Stern, Herman Jerry, Wright Kramer and Frank Farrington.

HAST SIGNS FIGHTER

Walter Hast last week stated that he had placed Jack Johnson, the fighter, under contract, the latter to appear in this country under his management either in the fighting game or on the stage, probably both, declared Hast.

The former heavyweight champion is reported to be in Mexico City at present. He is wanted by the Federal authorities in Chicago, where he was convicted several years ago under the Mann act.

SOCIETY TO HOLD DINNERS

Under the auspices of the Dramatic Art Society, four preliminary dinners will be held at Keene's Chop House, on the Sundays of Feb. 15 and 29, and March 14 and 28. Among the tentative list of speakers are John Drinkwater, Augustus Thomas, Channing Pollock, J. Hartley Manners and Maurice V. Samuels.

This society has been organized for the promotion of the best type of American drama; for a closer relation between dramatists and theatre-goers, and for ventilation for free opinions on all things concerning the theatre.

ACADEMY PLANS ANOTHER SHOW

On Friday afternoon, next, the American Academy of Dramatic Arts will present "The Stricklands," by Allen Monkhouse, a play in three acts, which will be given for the first time in this country.

"Where But in America," a comedy in one act by Oscar M. Wolff, will also be included in the program. The performance will take place in the Lyceum Theatre.

BELASCO ENLARGING STUDIO

David Belasco is going to build an additional studio room atop the Belasco Theatre at 111-121 West Forty-fourth street, according to a set of plans filed last week with the Building Department by George Keister, the architect who originally planned the theatre.

TO GIVE SPECIAL SHOWS

The Keith office has arranged two performances of vaudeville in the Academy of Music, Brooklyn, on the nights of Lincoln's and Washington's birthday.

INFLUENZA RAISES HAVOC IN SOUTHWESTERN TOWNS

Fully as Bad as Last Year, it Has Closed Many Houses. Some Companies Lay Off, While Others Make Long Jumps. Not So Bad in East or North.

The influenza epidemic last week displayed such virulence throughout the southern, southwestern and western sections of the country that hundreds of theatres in the infected districts were closed by order of the health authorities, completely tieing up theatrical business in so far as the one night stand towns are concerned.

According to reports received from the quarantined districts, the epidemic has become every bit as bad as last season, and with no revocation of the "close up" orders in sight, road managers stand to lose considerable. Many companies have been forced to lay off and, in many cases, managers, rather than take a chance on the epidemic abating at an early date, have jumped their companies from the infected sections to the far West or East, at a considerable expense.

The disease is especially bad throughout the states of North and South Carolina. Such towns as Asheville, Lexington, Statesville, Solisburg, Morrisville, Reidsville, Spartanburg, Raleigh, Winston-Salem, Greenville and Charlotte, have completely shut the doors of every theatre and moving picture house, and health officials have announced that the places will remain closed until the last vestige of the epidemic has passed.

Little change in the influenza situation throughout the state of Ohio was indicated in the latest reports. The towns of New Philadelphia, Norwark, East Liverpool, Marysville, Tiffin and Marion were closed.

Throughout the states of Arkansas and Kansas a rigid quarantine is being maintained. All the theatres in Little Rock and Hot Springs, two of the best road towns in the middle west, have been closed. Leavenworth has declared a shut down and Fort Smith, Fayetteville and Jonesboro theatres are closed.

The ban on theatres in Salt Lake City has been lifted, according to the latest reports, but many smaller towns in the state of Utah, including Provo, are still under quarantine.

According to reports received from Minnesota, the epidemic is still in a state of virulence. Duluth, the largest town in the state, has been ordered closed, and theatres in Virginia, Red Wing, Clarksdale, Greenwood and Greenville are dark.

Scattering towns throughout the states of Mississippi, Missouri and Louisiana have fallen under the close-up ban. So far but one town, that of Geneva, has been closed in New York state.

Memphis, Tenn., is still closed.

Among some of the companies forced to lay off are: "Parlor, Bedroom and Bath," now in Joplin, Mo., with a company of eight people, including Harlan Briggs, George Hoffer, William Guthrie, Gene Cleveland, Ann Sutherland, Mary Diehl, Millear Dean and Jerry Savage; "Glorianna," with Fritzi Scheff, and "Up in Mabel's Room."

"AS YOU WERE" GOING BIG

"As You Were," the musical play produced jointly by Ray Goetz and A. H. Woods, has played to a total of $31,700 for the two weeks, lacking one day, since it opened here at the Central Theatre.

The show opened the last Tuesday in January and took in $14,500 during the first six days. But, last week, despite the flu epidemic and the excessively bad weather due to the snow storms, there was counted up in the box office on Saturday night a total of $17,200 for the week's receipts. A $3 top scale prevails, with a $3.50 top at Saturday night.

Incidentally, four players in this show fell victims to the flu last week, two principals and two show girls, all of whom missed at least three performances and one of whom was confined to her home during the entire week. The principals were Stanley Harrison and Ruth Donnelly. The show girls were Grace Jones and Betty Hamilton, the former of whom was laid up from Monday to Friday, while the latter did not report for any performance last week.

WOODS GETS "BRONX EXPRESS"

It was learned last week that A. H. Woods has acquired "The Bronx Express," the three-act comedy by Ossip Dymov which the Jewish Art Theatre produced at the Garden Theatre last December. Woods, it is reported, plans to have the play musicalized, Glen McDonough and Ray Goetz being the reported musical adapters.

Dymov is also the author of "The Jymchik," which Walter Hast threatened to produce last season.

"BAB" OPENS MONDAY

George C. Tyler will present a dramatization of Mary Roberts Rinehart's "Bab" stories on Monday night, at the Hollis Theatre, Boston. Edward Childs Carpenter dramatized the piece.

Helen Hayes will be seen in the leading role, supported by Tom Powers, George Alison, Grace Henderson, Arthur Eldred, James Kearney, Katherine Alexander, Geraldine Bartlett, Junius Matthews, Raymond Griffiths and Helen Gurney.

EMILY STEVENS' PIECE READY

Emily Stevens will open in Philip Moeller's new comedy, "Sophie," in Baltimore, on Monday night, Feb. 23. The play is being produced by George C. Tyler.

O. P. Heggie will appear opposite Miss Stevens in a cast which includes Oswald Yorke, Sidney Toler, Jean Newcombe, Hubert Wilke, Adolph Link, Jack Webster, Claire Mesereau, Daisy Vivian, Marjory Hollis, Paul V. Atherton, Hubbard Kirkpatrick and Basil West.

COLLISON GETS DIVORCE

COLUMBUS, Feb. 6.—Clyde Wilson Collison, playwright and co-author of "Up in Mabel's Room," and author of "The Girl in the Limousine" and other farces, today was granted a divorce from Emma Lucille Collison of New York. He accuses his wife of associating with other men and said she hampered him in his work.

He said that he had been giving her $200 a month, but she demanded more.

"GAITIES" GIRL MISSING

PITTSBURGH, Pa., Feb. 5.—Betty Haley, 28, of Orange, N. J., a member of Shubert's "Gaieties of 1919" is missing and the police and other investigators have found no trace of her. Miss Haley arrived in Pittsburgh with the company and, for a short time after, she was seen by other members of the company. She then disappeared, however.

HALE TO RESUME MANAGEMENT

CLEVELAND, O., Feb. 7.—At an early date John Hale, former manager of the Colonial Theatre, this city, will again assume management of that house, according to advices received here from the Shubert offices. Mr. Ball, the present manager, will assume management in another city.

PRINCESS GETS TIMBERG SHOW

Herman Timberg's musical production, "Tick Tack Toe" will come into the Princess Theatre on Feburary 23, for an indefinate run.

STRANDED OPERA KEEPS ALIVE

NEW ORLEANS, Feb. 7.—A disbandment of the New Orleans Grand Opera Company has been averted through Louis P. Verande announcing that he has completed arrangements for a two weeks' engagement of the troupe at Palm Beach, Fla., beginning Feb. 16. The players, who last week declared a general walkout, have been reengaged under a guarantee of salary for that time, with an option on their services should the engagement be extended.

Last Sunday, Verande made a hurried trip to Palm Beach where, it is reported, he enlisted the backing of several New York millionaires in an opera venture for that place. When he returned later in the week he at once set about to assemble his troupe. He stated that the engagement would last for two weeks and, should the venture prove a success, plans will be formulated for a permanent season at the winter resort. The performances are to be given outdoors in a cocoanut grove near the Poinciana Hotel.

"THE HUMAN FLY" IN COURT

The marital difficulties of George Wilcox, known as Raymond, "The Human Fly" and his wife, Luta, whom he claims to have taken from a small town and trained as his assistant, were aired last week when the husband was arraigned on a warrant charging disorderly conduct, before Chief City Magistrate William McAdoo in the Jefferson Market Court.

The warrant was issued at the request of his wife, who declared that her husbnd had often struck her, and that she wished to leave him. The "human fly" denied the allegations and asserted that he still loved his wife and would take her back at any time. All difficulties between the couple were finally adjusted when Chief Magistrate McAdoo advised them to "shake hands and part."

However, at the last moment, Mrs. Wilcox changed her mind and the couple left the court room apparently on amicable terms.

BACON INTRODUCED "FRISCO"

SAN FRANCISCO, Feb. 6.—Frank Bacon pulled a good publicity stunt for the "Turn to the Right" show which opened here this week. He sent a letter from New York addressed to Sylvia Fields, one of the cast, care of the press representative of the show, introducing "Mr. and Mrs. San Francisco" to her. It was published in all the dailies, with added remarks about Miss Field being the protege of Mr. and Mrs. Bacon and how he, impressed with her work in "The Betrothal," got Winthrop Ames to contract her.

CARLOS OPERA CATCHES ON

SAN FRANCISCO, Cal., Feb. 7.—Owing to the big advance sale for the Carlos Grand Opera Company now playing at the Curran Theatre at a $2.50 top admission price, the company, scheduled to remain but one week, will stay at the theatre for a third. It broke all records at the same theatre last February, and, from present indications, will repeat.

DANCER WANTS DIVORCE

May Burnside, in private life Elizabeth Hoeflich, formerly a premier danseuse with the English American Opera Company showing in South America for several seasons, has brought an action against her husband for an absolute divorce on the grounds of adultery. Harry S. Hechheimer is her attorney.

ASCHER BUYS $35,000 HOUSE

CHICAGO, Ill., Feb. 8.—Nathan Ascher, of Ascher Brothers, movie theatre operators, has purchased the fourteen-room stucco house from the widow of the late Louis M. Stumer, together with seven acres of ground, adjoining the Revision Country Club. It cost $35,000.

UNIVERSAL MANAGER CHANGES

SAN FRANCISCO, Cal., Feb. 7.—M. L. Markowitz, for several years general manager of the Universal Film Exchange, has been succeeded by Carol A. Nathan, formerly assistant manager. Beverly Griffith will be assistant to him.

ONE HOBLITZELLE SUIT DROPPED

One of two suits brought here in the Supreme Court by Samuel H. Halperin, as assignee of Jake Wells, the Southern vaudeville promoter, against Karl Hoblitzell, president of the Interstate Circuit, was dismissed by Judge Bijur last week for lack of prosecution. The motion to dismiss was made by David Steinhardt, Hoblitzelle's attorney. Both actions were begun in November, 1916, S. D. Sugarman being the plaintiff's attorney in both.

The suit that was dismissed, was the one for an accounting. The complaint alleges that on February 10, 1915, Wells and Hoblitzelle entered into an agreement to become partners in the acquisition of the lease and control of the Lyric Theatre, Birmingham, Ala. Hoblitzelle was to assume the lease, says the complaint, and both were to share equally in the profits and losses.

Continuing, the complaint sets forth that Hoblitzelle obtained possession of the house February 22, 1915, but failed to furnish Wells with weekly statements concerning the business, as was provided for in the alleged agreement. Nor did he share any of the "large profits that have accrued," but "has retained the money for his own use and has refused to pay the same over to Jake Wells." For which reason, the complaint sets forth, an accounting was being sought.

In his answer, after denying most of the plaintiff's allegations, Hoblitzelle admits they were jointly to take over the Lyric. But, in a special defense, he sets forth that not only were statements properly furnished to Wells, but these same also showed losses rather than profits, and that Wells' share of the losses, up to May 11, 1915, totaled $6,201.03. It is also set forth in the answer that Wells withdrew from the venture May 15, 1915 and that he failed to pay his alleged share of the losses.

The other action, still pending here between the parties, but which, it is reported, will be withdrawn, is one in which Wells, through his assignee, is seeking to recover the sum of $5,000 from Hoblitzelle. The complaint sets forth that on March 6, 1916, Hoblitzelle leased to the States Exhibition Corporation, of which Wells was the head, the Orpheum Theatre, Jacksonville, Fla., and that the corporation took over the house for a minimum period of three months and a maximum of five, agreeing to pay a monthly rental of $500. The corporation then paid Hoblitzelle the rent for the first ten weeks in advance, a sum amounting to $1,000.

However, the complaint says, Hoblitzelle failed to pay the rent to the landlord from whom he had previously leased the theatre, and, as a result, Wells' corporation found itself dispossessed from the theatre for non-payment of rent, May 15, 1916, the disposses proceedings having been instituted by Hoblitzelle's landlord.

Besides, it is alleged in the complaint, Wells' corporation also laid out money to fix the Orpheum Theatre up, the claim including both items, being for $5,000.

In this action, no answer has been filed, but David Steinhardt has filed a demurrer to the complaint.

"CONFESSION" BREAKING RECORDS

SAN FRANCISCO, Cal., Feb. 7.—"Confession," playing at the Rialto, broke all records for the house during the two weeks engagement here. The figures for the first week were, January 25th, $2,153; January 26th, $1,139; January 27th, $1,269; January 28th, $1,288; January 29th, $1,400; January 30th, $1,390; and January 31st, $1,876, making a total for the week of $10,518. The engagement has been extended to three weeks.

COAST SEES NEW MUSIC SHOW

LOS ANGELES, Feb. 6. — "Nothing but Kilts" is the title of a new musical production which opened here this week at the Burbank Theatre. It was written and staged by Ed Armstrong, who plays one of the leading roles. George Rehn, Bobbie Dean, Howard Evans, Irene Brooks, Grace Newton, and Rookie Lewis are the other principals of the cast.

CANADIAN EXCHANGE RATE DISCOURAGING AMERICAN SHOWS

Managers Hesitate About Booking Across Border While Dominion Dollar Is 18 Per Cent. Below U. S. Coin. Trans-Canada Circuit Producing

TORONTO, Feb. 9.—Because of the high rate of exchange that exists between this country and the United States, American producing managers have begun to decline to book their shows into this country, it was learned last week, with the result that several local theatres may be forced to engage stock companies for the balance of the season, unless the money situation becomes more favorable.

Just at present, the quoted exchange rate on Canadian money has depreciated to a level that approximates 18 per cent. on the dollar. Thus, if the gross earned here by an American attraction happens to be $10,000, the exchange rate makes it equivalent to $8,200 in American money, which the American manager figures, and rightly so, too, considering that he goes back to live in his own country, at an $1,800 loss.

Added to which is the rule laid down by the Actors' Equity Association of America that the salaries of American actors playing in Canada must be paid 65 per cent. in American currency and the other 35 per cent. Canadian currency, through which the American manager necessarily suffers a further loss, as also do the players. Then, too, railroad fares in the Dominion, if they include travel in America, must be paid in American money.

As a direct result of this condition, the recently organized Trans-Canada Circuit has taken quick cognizance of the situation and is preparing to protect its interests by producing plays on its own hook. Announcement has been made that the first play to be produced by the circuit is "The Servant in the House," Charles Rann Kennedy's symbolic three-act drama, which is scheduled for presentation in Montreal shortly.

PEGGY HOPKINS MARRIES AGAIN

Peggy Hopkins embarked on her third matrimonial venture last week when she became the bride of J. Stanley Joyce, millionaire Chicago lumberman. The couple are spending their honeymoon at Miami, Fla., where, it is said, Joyce has given his bride a $150,000 home as a wedding gift.

Miss Hopkins' previous matrimonial ventures have furnished stories for Sunday supplements. Her first husband was Everett Archer, a millionaire from Denver. She eloped with him at the age of seventeen, but, in a comparatively short time, the marriage was annuled.

Her second husband was Sherburne Hopkins, also a millionaire and a member of the exclusive Washington society set. Two years after their marriage, she obtained a divorce. Her latest conquest is well known in New York and Chicago. They will make their home here following the wedding trip.

HELD FOR ALLEGED FRAUD

DENVER, Colo., Feb. 6.—A. T. Hill, of Los Angeles, is held in the city jail charged with having attempted to defraud prospective movie actors. Representing himself as a film company's agent, it is alleged Hill placed an ad in the Sunday papers stating that he needed cow-punchers in the filming of a Western drama. The police allege that each candidate was required to put up a deposit of $200.

George McDonald, of Trinidad, states that he paid Hill the above sum. He later told his story to the police, who made an investigation and found, it is claimed, that Hill was not employed by any film company.

CHICAGO DEAL FLOPS

CHICAGO, Ill., Feb. 6.—Efforts are said to have been made the past few weeks to sell the Princess Theatre, one of the Shubert houses here. Harry Singer, of New York, is said to have charge of the deal, but the rumor is that the price asked, $100,000 cash and a mortgage on the balance, has frightened the prospective buyers and the deal has fallen through.

SEATTLE AUDITORIUM PLANNED

SEATTLE, Wash., Feb. 6.—Mayor Fitzgerald and city officials yesterday decided upon a municipal auditorium here with a seating capacity of 15,000. The hall will be used for concerts, pageants, benefits, auto shows, etc. Construction will be begun as soon as the plans are completed by the architect.

MADRID THEATRE BURNS

MADRID, Feb. 7.—The Grand Theatre here burned down recently, entailing a loss of over 2,000,000 pesetas, or $200,000 in American money.

HAD STAGE GUN; IS ARRESTED

Ray Burness, property man at the Broadhurst Theatre, was arrested last week and held in $200 bail, by Magistrate Jesse Silberman, in Washington Heights Court, on the charge of having a revolver in his possession. The revolver was found by a detective in his suitcase, which he had left at the home of a neighbor. He was held for trial in Special Sessions and the neighbor was discharged.

ACTRESS TO HAVE THEATRE

PARIS, Feb. 5.—Mlle. Jane Renouart, following the lead of several other successful French actresses, is to have her own theatre. Her's will be a small playhouse just off the Avenue de l'Opera, on the Rue Daunou, and will have a capacity of not more than 500 persons. Above the theatre, the actress has planned a dance hall for devotees of American dances.

GOING TO AUSTRALIA

LONDON, Eng., Feb. 6.—When "Daddies" ends it's run here, George Tully, who plays one of the leading parts, will go to Australia for a run in some piece, as yet undecided.

MUSICAL DIRECTOR KILLS SELF

Julius Maurer, for many years musical director of the Empire Theatre, Brooklyn, died at the St. Johns Hospital Saturday night of three self-inflicted bullet wounds.

Maurer's act is as unexplainable as it was unexpected. He left the Empire shortly after the matinee in a happy state of mind, it is said, and went directly to a cafe at Gates avenue and Ralph street, with his brother-in-law, Charles Gemin, where they started to play a game of cards. Suddenly he whipped out a 38-caliber pistol and shot himself twice in the chest, before Gemin could interfere. He fell to the floor and then shot himself a third time in the head. He was rushed to the St. Johns Hospital, but lived but a few hours. It is believed by his friends at the Empire that his act was influenced in some way by a telephone call he received only a short time before he entered the cafe with his brother-in-law.

Maurer was thirty-five years of age and had been musical director of the Empire for many years. He was not married. The musical director of "Hello America," which was playing the theatre at the time, directed the orchestra and the show Saturday night.

I. H. HERK BACK

I. H. Herk, Chas. Baker and Rube Bernstein, returned to New York last Saturday morning from their western trip. George Gallagher left last Saturday afternoon for a trip West.

TWO PLAYING ONE ROLE

LONDON, Feb. 6.—Shirley Kellogg, of "Joy Bells," is appearing only at the Saturday matinees of that show, and at all night performances. In other performances, her part is being played by Winnie Mellville.

HUTCHINSON DROPS LEASE

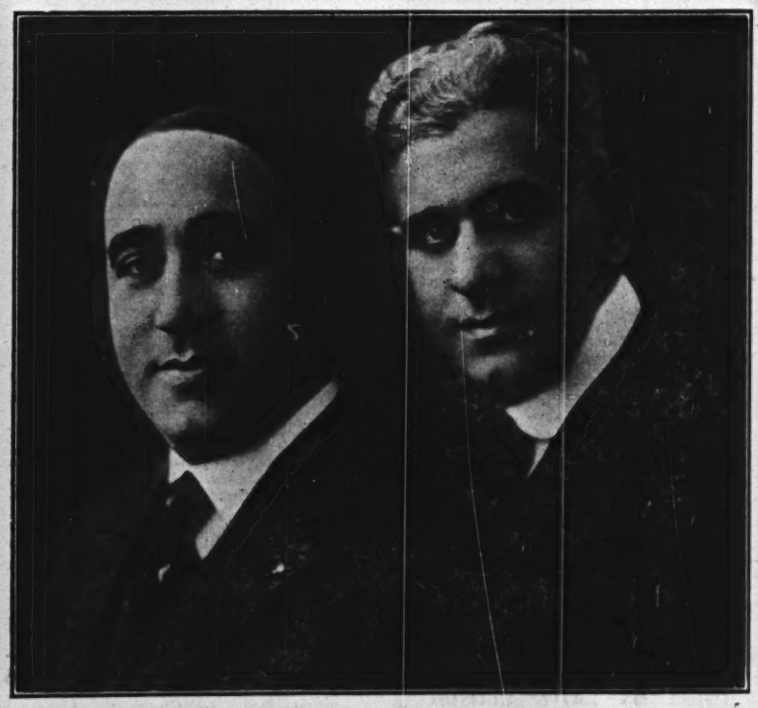
LONDON, Eng., Feb. 6.—Percy Hutchinson, touring in Canada with "The Luck of The Navy," has decided to abandon his management of The Opera House in Southport, and has, therefor, given up his lease.

COOPER SIGNS PRIMA DONNA

Franz Marie Texas of the "Victory Belles" has been engaged by James E. Cooper as primma donna of his Summer show at the Columbia this year.

"SOME SHOW" DID $4,911

Barney Gerard's "Some Show" broke all records at the Empire, Hoboken, last week, when it did $4,911 in the week.



PAUL BARRON AND JACK BURT
Booked Solid in Their New Singing and Talking Act.

"HE AND SHE" CONTAINS PROBLEM

"He and She," the new drama in three acts, by Rachel Crothers, opened at the Columbia Theatre, Far Rockaway, last Saturday night.

The plot may be considered old by some and, in fact, is old. But, as handled by Miss Crothers, it is presented in a new manner that is interesting from start to finish and classes the production as "different." It concerns the problem as to whether a woman should devote her energies to her home, or pursue her career, when she has a decided talent and has already met with success in her art. Miss Crothers takes up the subject from two viewpoints, that of the single woman who is engaged to be married and of the married woman, who loves her husband and their child.

Tom Herford, played by Cyril Keightly, and his wife, Ann Herford (Rachel Crothers), are artists, and, up to the time of the action, Ann has been content to subdue the best in her in order to give her full attention to Tom and their sixteen-year-old daughter Millicent, portrayed by Faire Binney. Stopping with the Herfords are Daisy Herford, Tom's sister (Margaret Johnson), Ruth Creel (Ethel Cozzens), Dr. Remington, Mrs. Herford's father, (Arthur Elliot), and Keith McKenzie (Fleming Ward), who is engaged to marry Ruth.

Tom has been working on a painting in a competition. When it is completed, the entire household, with the exception of his wife, pronounce it wonderful and are sure that it will win. His wife, however, thinks that soul is lacking in the work, and shows Tom a work she has made. Tom thinks it very beautiful and she asks him to use it in the contest. He refuses and she states that she will send it in under her own name, to which he assents. She wins while Tom's work is judged second.

However, although she is elated over having won, the rest of the household are sorry and Tom also sees what will happen if she gets the commission. He tells her that he will refuse to share in the money which she has won and adds that this success will eventually take her heart away from him and their daughter. A number of tense scenes are taken up with this subject, and, finally, Ann decides that he is right and refuses the commission.

Running all through this is the love affair of McKenzie, who wants a home and babies, and his fiancee, Ruth, who wants to pursue a journalistic career. There is also Daisy Herford, who seems to be the same type that Ruth is, but who, in reality, loves the same ideals Keith does. It results in Ruth's breaking off their engagement.

The play is appealing from start to finish. The second act is the strongest in the piece and resulted in seven bows at the curtain. Miss Crothers' return to the dramatic stage will be hailed with delight after her portrayal of the mother, Ann Herford is seen. Cyril Keightly, opposite her, gives a very appealing performance as Tom Herford, Margaret Johnson, as Daisy Herford is third in honors after Miss Crothers and Mr. Keightly.

Faire Binney will charm the heart of any "crab" as the sixteen-year-old daughter.

TAKES HUNTLEY'S PART

LONDON, Eng., Feb. 7.—Eric Blore is playing G. P. Huntley's part in "The Kiss Call," Huntley having retired on account of illness.

RUBINI AND ROSA

Rubini and Rosa, whose picture appears on the front cover of this week's issue, are known as "America's Most Startling Musical Act," and are scoring a decided hit this season with the Al Reeves Big Show. They are featured, as well as being the added attraction with the company, working in one. They will return to vaudeville next season, and want to thank the managers for the many kind offers they have received.

Rubini and Rosa are playing Hurtig and Seamon's Theatre in New York this week.

FEAR PROHIBITION ADHERENTS MAY ATTACK SHOW BUSINESS

With Liquor Gone, Racing Crippled, Even Smoking and Dancing Characterized as "Evils," Recent Outbreaks of Pious-Minded Arouse Apprehension

Fears that the show business may be made the butt of attack of piously inclined persons closely allied with the prohibition forces are beginning to crop out along Broadway, based mainly on the fact that several ministers have taken it upon themselves during the last six months to launch a tirade against the business. These attacks, theatrical Broadway feels, may only be the first indications of a greater upheaval in the future.

Such harangues as those lodged recently by the Rev. Dr. Stratton are not without support, and, in view of the fact that the sale of liquor has been entirely prohibited, racing is barely getting by, talk is heard of the "smoking evil," and public dancing gets the doubtful glance every once in a while, the thought that the show business may be in for some attention is beginning to be sensed along the big street.

SUPPLY COMPANY CHARTERED

TRENTON, N. J., Feb. 6.—The Bishop Exposition Company was chartered this week in the office of the Secretary of State, with John Mannix as agent. It will deal in all kinds of supplies for amusement purposes such as whips, merry-go-rounds, Ferris wheels, etc. The concern has a capitalization of $50,000, which is divided into 500 shares at $100 each.

The incorporators are Charles C. Hildinger, head of the Hildinger Enterprises, George O. Bishop, one of the proprietors of White City Park, John Mannix, and Wilson Jones.

"FLORADORA" GIRL SUED

WHITE PLAINS, N. Y., Feb. 6.—Mrs. Estelle Carroll Hoyt, who says she was one of the original "Floradora" sextette and also sang with the "Bluebird" company, has been sued in the Supreme Court here by Arthur S. Hoyt, former president of the A. S. Hoyt Company, of Manhattan, who has appealed to Supreme Court Justice Platt to have his marriage annuled, alleging that, at the time of their marriage, the defendant was the wife of Frank J. McMahon, from whom she had not been legally divorced.

LIONEL ATWELL MARRIES

CHICAGO, Feb. 9.—Lionel Atwill has been married here to Elsie Mackay, after he had been divorced from his first wife, an English actress, just one year.

Up to a week ago, Mrs. Atwill played the role of governess in the new York company of "Clarence." At her own request, George C. Tyler has transferred her to the Chicago company. Mr. Atwill is supporting Frances Starr in "Tiger, Tiger," now playing here.

SNOW CAVES IN ROOF

RED BANK, N. J., Feb. 6.—Fifteen minutes before the time for the opening of the show at the Empire Theatre tonight the roof of this amusement house caved in. There were no patrons in the house.

Daniel Corn, motion picture operator, and George Roop, an employee, were in a part not damaged. Broken timber and heaps of snow piled up in the auditorium when the weight of the snow caused a collapse.

"CIVILIAN CLOTHES" HALTING

LOS ANGELES, Cal., Feb. 7.—"Civilian Clothes" which opened at the Morosco Theatre, this city, eight months ago, intending to play only one week, will close there shortly after a run of thirty-two weeks, during which time it has given some 332 performances. This smashes all coast records. The fact that Los Angeles is now something of a tourists' center is said to be partially responsible for the run.

COMSTOCK HAS TWO COMEDIES

Upon his return from Palm Beach, which will be in about six weeks, F. Ray Comstock, in association with Morris Gest, will put into rehearsal two new comedies for tryouts in the Spring. The titles are "The Checker Board" by Fred and Fanny Hatton, and "The Cave Girl" by George Middleton and Guy Bolton.

MUSICIANS MUST NOT DANCE

BOSTON, Feb. 5.—As a result of orders from John M. Casey, city censor, the Boston Musicians' Protective Association has decreed that none of its members, especially trombonists who play on the stage in jazz bands, shall do any dancing while playing. As virtually all the musicians in Boston are members of the association, it is unlikely that shoulder shaking will, hereafter, be a part of the labors of local musicians.

The order of the association becomes effective at once.

Recently, at the Hotel Astor, here, there was a meeting of national censors, at which Casey was present, and at which many things connected with the stage were condemned. Jazz musicians was one of the things it was decided to tirade against and, as is evident from the result in Boston, the work outlined by the committee at its meeting here is beginning to be felt.

SCIBILIA CLAIMS ACT

Anton Scibilia had an argument with the Dillingham office last week over an act called the "St. Louis Jug Band," which, he says, is under contract to him. However, he maintains that the Dillingham office has made a contract with the act and the argument resulted when he called their attention to the fact that he was the sole manager of the aggregation. The matter has been placed in the hands of Harry S. Hechheimer for adjustment.

FIRE HITS MANILA FAIR

MANILA, P. I., Feb. 6.—Damage amounting to over $1,000,000 was done here last week when a fire destroyed half the buildings occupied by the Philippine carnival exposition and the Island exhibition they contained. Many of the exhibits were irreplaceable.

GORDON PLAY OPENING CHANGED

The premiere of the new musical show, "Lady Kitty, Inc." in which Kitty Gordon is to star, will take place at Ford's Theatre, Baltimore, on February 16, instead of Lincoln's birthday at Atlantic City, as previously announced.

HARRIS IS WELL AGAIN

Arthur Harris, manager of John Bedini's "Peek-a-Boo" company, returned to the show last week at Miner's Broux after a three weeks' sickness, at his home in Boston.

NEIGHBORHOOD PLAYHOUSE

"The Beautiful Sabine Women," by Andreyev, will open Saturday evening, Feb. 14, at the Neighborhood Playhouse. "The Glittering Gate" will precede it.

SHUBERTS REHEARSING COMEDY

A new comedy by Arthur Richman, entitled "Not So Long Ago," was placed in rehearsal early this week by the Shuberts.

"OH, LADY, LADY" CLOSING

MANCHESTER, N. H., Feb. 7.—The "Oh, Lady, Lady" company closes its season at Manchester, today.

SEEKS LOST LAMBS BROOCH

Ethel Martin, widow of the late Robert Stowe Gill, who was killed in the war, has lost a diamond and platinum brooch for which the members of the Lambs' Club have instituted a city-wide search. The brooch was presented to her upon the occasion of her christening the "Win the War" ship which the Lambs' Club contributed.

The finder of the brooch will be rewarded with $250 for its return to Miss Martin at her home, 21 West 8th Street.

WALLICK GAVE WIFE PROPERTY

That London I. Wallick, formerly one of the proprietors of Wallick's Hotel gave his wife certain property in consideration of a signed agreement in which she agreed not to sue any person because of their domestic troubles, was alleged in a bill of particulars filed last week in the County Clerk's office, by Mrs. Mae Hirsh, whom Mrs. Estelle Wallick is suing for $500,000, on the charge of alienating the affections of Wallick.

KITTY GORDON GETS $1,400

Supreme Court Justice McCook handed down a decision last week in the suit brought by Kitty Gordon against the World Film Company for injuries received when she was burned in a bomb explosion during the filming of a war picture, in May, 1917, and awarded Miss Gordon $1,400, which represents one week's salary at $1,250 and $150 for medical purposes.

"BLUE BIRD" MADE $17,885

Maeterlinck's performance of "Blue Bird," held for the benefit of the Queen of the Belgians fund, the Millerand Fund for French Children and the Three Big Sisters organizations, Catholic, Protestant and Jewish, did not turn out as expected and, instead of realizing $40,000 after expenses had been paid, as was expected, the net proceeds were only $17,885.

FOX NEEDN'T PAY

LOS ANGELES, Feb. 5.—The judgment of the Los Angeles Superior Court, which was adverse to the claims of Edwin Frazee that the Fox Film Corporation owed him $800 royalties, was affirmed this week by the Appellate Court. It was held that he was employed by the William Fox Vaudeville Company to direct pictures at $300 per week.

UNIVERSITY PREPARING SHOW

STANFORD UNIVERSITY, Cal., Feb. 7.—The Stanford English Club will present "Rutherford and Son" on February 20, and promises one of the best productions they have ever given. The cast was selected last week by Coach Gordon Davis and includes some of the best campus talent. Ruth Elsinger and A. W. Wendt will play the leading roles.

FOUR VITAGRAPHS READY

Vitagraph now has four features ready for release, each with a different star. They are: "The Fortune Teller," starring Earle Williams; "The Sporting Duchess," with Alice Joyce; "Deadline at Eleven," starring Corinne Griffith, and "The Flaming Clue," with Harry Morey.

ZANFT IS ON COAST

LOS ANGELES, Cal., Feb. 5.—John Zanft, general manager for the Fox Theatres in the United States, reached this city Tuesday and is staying at the Alexandria Hotel while busying himself with affairs at the Fox studios.

MOROSCO POSTPONES PIECE

Owing to the success of Ida St. Leon in "Mamma's Affair," Oliver Morosco has decided to postpone his previously announced production of Avery Hopwood's play "The Little Clown" until next season.

LAYING OFF IN CLEVELAND

Chas. "Kid" Koster, who closed as business manager of Rube Bernstein's "Follies of Pleasure" Company recently, is laying off in Cleveland.

METRO MEN GET BONUSES

One Metro district manager and six branch managers have been awarded cash bonuses for the best volume of new business done during the year 1919. The men are H. Lustig, district manager in Southern California; W. C. Bachmeyer, both branch and district manager at Cincinnati; B. F. Rosenberg, now in Denver, Col., but until recently in Salt Lake City, Utah; Fred W. Voight, of San Francisco; H. L. Haldeman, of Kansas City, Mo.; A. Fischer, of Minneapolis, Minn., and C. H. Kessnich, of Atlanta, Ga.

STANLEY PEOPLE BUY SITE

TRENTON, N. J., Feb. 7.—The Stanley Company, of Philadelphia, is reported to be ready to purchase an entire block of buildings near the Trenton Theatre here and begin the construction of a $1,000,000 theatre on the site, which is bounded by Hanover, North Warren, North Broad and and an alley near the Elks' Home. It is also said that the company also intends building an apartment house to replace the Dolton apartment house, as well as to construct several stores.

TO BUILD NEW STUDIO

SAN FRANCISCO, Feb. 6.—Sid Grauman and J. L. Lasky have acquired joint ownership of the property at the northwest corner of Hollywood Boulevard and Orchid Avenue, where they will erect a $250,000 motion picture theatre, according to George D. Copeland, of the Frank Meline Company, who made the sale. The site has a frontage of 150 by 240 feet. The consideration reported is approximately $60,000.

SELZNICK STARTING WEEKLY

A new moving picture news weekly, to be known as the Selznick Weekly, will appear early in April, to be run by Lewis J. Selznick. The new weekly will contain picture news from all over the world and will be issued once a week.

NUMA FILMS SIGNS SANTELL

HOLLYWOOD, Cal., Feb. 7.—Al Santell, supervising director of comedies at Universal City, has signed a contract with Louis Weiss, vice-president of the Numa Film Company and general mananger of Artclass.

FEIST IN LOS ANGELES

LOS ANGELES, Cal., Feb. 5.—Felix Feist is in Los Angeles to consult with F. J. Godsol, chairman of the Goldwyn Board of Directors. He had to shorten his visit at San Francisco to come here.

GOLDWYN SIGNS MAETERLINCK

Maurice Maeterlinck, Belgian novelist and playright, has signed a contract with Goldwyn Pictures Corporation and will go to Culver City to learn the technique of writing for the screen.

GO TO CALIFORNIA

Constance Talmadge and her company left last week for Palm Beach, Fla., where they will make the exteriors of Constance's fifth First National Picture, "The Love Expert."

DWAN FINISHES ANOTHER

LOS ANGELES, Cal., Feb. 5.—Allan Dwan has just completed "The Scoffer," a story by Val Cleveland. This makes the third Dwan production completed but not released.

RAY PICKS FIRST RELEASE

LOS ANGELES, Cal., Feb. 6.—The first production by Charley Ray's own company will be "Peaceful Valley," captured by Ray from sixteen other bidders.

DREW COMEDY READY

"The Charming Mrs. Chase," first of Mrs. Sydney Drew's "After Thirty" series of comedies, has been scheduled by Pathe for release February 22.

GOLDWYN BUYS "THE TRUTH"

Goldwyn Pictures Corporation has purchased the screen rights of "The Truth," by Clyde Fitch.

VAUDEVILLE

ASTOR SHOW RAISED $1,600 FOR LIGHTS

BIG BILL IS OFFERED

With an all star crew, the Lights set sail on their fourth annual cruise last Sunday night at the Astor Theatre to the tune of a $1,600 box office receipt. This performance was scheduled for earlier in the season, but the intervention of the actors' strike made necessary a later date. The house was well filled with both performers and theatregoers.

Captain Al White, as master of ceremonies, started things going by introducing Leon and Mitzie, two clever performers who offered a routine of acrobatic and strong arm stunts which proved to be both novel and interesting. They were followed by Tom Swift and Mary Kelly in their well known comedy turn, which scored from the very start. Florence Timponi was next in a novelty single, offering several popular songs.

Walter Le Roy and Emley Lytton followed with their laugh provoking savings and songs and proved themselves to be excellent performers. After taking several bows they gave way to Ed E. Ford, an Australian performer just arrived from the Antipodes, who offered a routine of comedy stunts, together with several recitations, and scoring one of the biggest hits of the evening. Senator Murphy was next and "stump-speeched" himself into a regular hit with his witty monologue.

Shay and Carroll had little trouble in putting over some of the best laughs of the evening and walked off to the tune of a big hand to make room for Al White, who, in addition to proving himself to be a witty master of ceremonies, offered a comedy turn that was nothing short of being the hit of the evening. He was followed by Harry Ruby and Georgie Jessel, of Winter Garden fame, who had everything their own way.

Frisco next appeared, with derby and stogie, dancing himself into a big hand. Donald Kerr, late of the Capitol bill, and Frankie Heath added more to the evening's entertainment with some clever dancing, and Arthur Anderson, who followed, proved himself to be a veritable virtuoso when it comes to pounding the ivories.

Mary Young, always a hit, was nothing short of a triumph with her comedy songs and impersonations. Harry Hines, shanghaied from the Palace bill at the last moment, offered some funny sayings and equally humorous songs. And, in closing, Sophie Tucker, although minus her jazz band, scored the biggest hit of the evening.

BIKE RIDERS COMPLETE ROUTE

The Six-Day Bike Riders broke up their vaudeville act last week after playing an engagement in Pottsville, Pa., and a Sunday concert in Newark. The act had worked for eight consecutive weeks under the management of Tom Rooney who traveled as announcer.

The riders are going to Chicago for a six-day race, and are then coming back to New York for the next six-day bicycle race. Rooney is back in town and is again with Sol Unger in the Strand Building.

MAE MELVILLE OPENING ACT

Mae Melville, formerly of Melville and Higgins, and George Rule, formerly with Mrs. Ralph Herz, are to present a new act, "The League of Servants," at the Flatbush, Brooklyn, this week.

FRIARS TO FROLIC FEB. 21

The next Friars' Frolic is to be held at the Club House on the night of February 21st. Joe. Maxwell is the frolicker.

COLORED PERFORMER HURT

When the marquee on the Rivoli and the Playhouse Theatres collapsed under the weight of tons of snow and ice to the sidewalk last week, one person was killed, five seriously hurt and a score or more others narrowly escaped injury.

Louis Godfrey, colored, a vaudeville performer, who was passing the Rivoli at the time, sustained a probable fracture of the skull. He was pinned under the structure and was unconscious when removed to the Roosevelt Hospital, where his condition was reported as serious. He was billed to appear on the last half bill at the Comedy, Brooklyn, and Brown and Craig finished the week in his place.

GOING INTO HOWARD ACT

Clinton and Rooney left "Last Night," the vaudeville act of Lawrence Schwab, last week to go into Howard and Clark's "Chin Toy" revue. Julia Rooney opened in the act on Monday at the Riverside, and Clinton will go into the cast next Monday, when the act goes into the Orpheum, Brooklyn.

Anna Frances, of Jim and Anna Frances, will go into the cast of "Last Night."

DOING JAPANESE FANTASY

The Real Producing Company and Herman Becker, are preparing a Japanese fantasy called "Peek In" for presentation in vaudeville.

The offering was written by Ned Dandy and will be placed in rehearsal next week. It features Clay Crouch, formerly of Crouch and Le Maire, in a cast of ten people.

DIXIE NORTON ENLARGES ACT

Dixie Norton has had her "The Wedding of Mary and John" protean act almost completely revised and augmented by the addition of Helen Gladings, formerly of Cummings and Gladings. Miss Norton formerly did the act alone. The act was originally written by Eddie Moran, but Jimmy Madison is chiefly responsible for the revised version.

O'CONNOR TO RE-NAME ACT

The complaint of J. Raymond against Edward Hayden O'Connor was settled last week, when the N. V. A. board of arbitration requested O'Connor to change the title of his act "The Soap Box Orator," which the complainant claimed as his. O'Connor agreed and will call his offering "The Street Corner Philosopher."

CITY HAS NEW STAFF

Harry B. Deam is now installed permanently as house manager of Fox's City Theatre, succeeding Joe Leo, who was temporarily in charge, following Sam Fried. Benjamin Gruberg is with Deam at the theatre, as assistant manager and treasurer.

ETHEL ST. CLAIRE COMPLAINS

Ethel St. Claire has filed complaint with the N. V. A. against Crane and Howard, claiming that the widow and bride bit in their offering is an infringement on her act.

BAR BECOMES LUNCH COUNTER

The one time bar at the N. V. A. is being converted into a luncheonette, which will be completed in several weeks and opened to members of the club and their guests.

EDELSTEN RETURNING

Willie Edelsten, the booking manager, will sail from England to America on Feb. 11 on the S. S. *Lapland*. He has been in England for the past few months.

HAVE ACT ON LIQUOR COST

SAN FRANCISCO, Cal., Feb. 7.—"The High Cost of Liquor" is the title of a new act put on last week by George X. White at the Majestic Theatre, here.

START BUILDING LOEW'S STATE THEATRE

TO OPEN LABOR DAY

Construction on what is to be the finest Marcus Loew theatre got under way last week when a small army of workmen began dismantling the group of buildings on the northeast corner of Broadway and Forty-fifth Street. The sixteen story building that is to be erected on this site will house the new State Theatre, which, when completed will be the second largest in the city and cost more than $2,500,000.

The theatre is to be operated on a strictly motion-picture policy and, when finished, will be the thirty-seventh house to be controlled by the Marcus Loew interests in this city. It will have a seating capacity sufficient to accomodate 3,800 persons and one balcony. The theatre proper will rise to a height of six stories and the sixth joor of the office building will be extended over the theatre and house the new Marcus Loew executive offices. The remainder of the building will be given over to offices.

When completed, the sixteen story office building will be known as the Loew Building. The structure was designed by W. B. Lamb and will present an attractive facade in the Roman classic style. Arrangements have been made to accelerate the construction by working a full twenty-four hour day, using three labor shifts. It is thus hoped that the new house will be in condition to open on Labor day.

As yet nothing definite has been decided as to the executive staff for the new theatre. However, it is thought that Charley Potsdam will fill the position of manager. It is also undecided what tenants will occupy the office building. It has been reported that office space has already been leased by numerous business concerns, and should this be the case, Loew agents may have to seek offices elsewhere.

BAND LEADER SUES ANDERSON

Saxi Holtsworth, the jazz band leader, has brought a suit in the City Court against G. M. Anderson in which he is seeking to recover $1,800 for alleged breach of contract.

According to his complaint, filed by David Steinhardt, Holtsworth and his band were engaged by Anderson to appear in the latter's show, "Frivolities of 1920" at a salary of $300 weekly. He further alleges that he entered into a written contract with Anderson October 18 last, under the terms of which he was guaranteed at least six weeks' work with his band.

However, Holtsworth avers, Anderson wrote him a letter last November 4, in which he cancelled the contract alleged to have been made less than a month before. Thus the jazz band leader, who is now appearing in vaudeville with his band, is seeking to recover a total of six weeks' salary.

Anderson has as yet filed no answer to the suit.

DIAMOND LEAVING HOWARD ACT

Maurice Diamond will leave the cast of Howard and Clark's Revue on the close of the act's engagement at the Riverside this Sunday evening. Marvel, the deaf and dumb dancer, will step into his place in the dance bits next Monday, at the Orpheum.

ABRAMS AND MOORE SPLIT

Billy Abrams and Rita Moore, who did a song and dance act under the direction of Nat Nazzaro, have split their act.

TREFFURT SAILS

Heinrich Treffurt, for years one of the best known foreign act agents in this country, sailed for Germany last Saturday on the steamship *Rotterdam*, where he intends to remain, his health not having been of the best during the last three years and his family there reported to be wealthy. Altogether, he had been in this country twelve years, during most of which he was connected with the Pat Casey agency.

LAID OFF; GETS MARRIED

Memphis, Tenn., Feb. 5.—Myrtle Gabrelle, of the "Not Yet Marie" act, which has been unable to show in Memphis on account of the Flu, was married to Kennedy Dailey, an auto salesman, of this city, yesterday. Mr. and Mrs. Dailey left for New Orleans on their bridal tour, after which Mrs. Dailey will finish her contract during the season with the "Not Yet Marie" company.

BARTON AND CLARK WIN

The N. V. A. and the V. M. P. A. last week handed down a decision in favor of Barton and Clark, playing Keith's Circuit, in an act called "Columbia Victor," restraining all acts from infringing on their offering, especially that part in which they make their entrance to the stage from a Victrola. One of the acts using this bit was Hamlin and Mack.

ACROBAT IS HURT

COLUMBIA, Neb., Feb. 4.—Joe Watts, of the Watts Brothers acrobatic act, fell while playing at the North Theatre, here, and fractured both ankles, besides suffering from other injuries. The act was on its way to the coast, but will have to lay off on account of the accident.

ILLNESS SPLITS ACT

Owing to the fact that Alf. C. Pearce is unable to do his act because of illness, his wife has decided to work as a single under the name of Olliet. She will open at Fox's Folly, Brooklyn, during the first half of this week, with an athletic offering.

JIM MORTON HAS A KICK

James C. Morton has filed complaint with the N. V. A. against Moran and Wiser, claiming that the latter's use of a bit which involves the falling of a wing to the stage is an infringement on the complainant's act.

CLAIMS SONG

Complaint has been filed with the N. V. A. by Dave Thursby against McNannis and McNulty, contending that the latter team are using a song "I've Been on the Bum Ever Since," for which the complainant holds a copyright.

HARRY SINGER RESIGNS

CHICAGO, Feb. 9.—Harry Singer has resigned as manager of the State Lake Theatre and has gone to California for a vacation. He is succeeded by Frank Phelps, well known in theatrical circles.

AVON COMEDY FOUR CHANGES

A change in the personnel of the Avon Comedy Four took place last week. Eddie Miller and Lee Joseph will replace Adams and Rash. Miller is retaining his part in the "Passing Show."

BOOKING WHITE PLAINS HOUSE

The Strand Theatre, White Plains, formerly booked by the B. F. Keith office, beginning Monday, will be booked by Fally Marcus. The house operates on a split-week policy.

REVIVING POLICE ACT

Joe. Maxwell is reviving his old act "A Night in a Police Station," and will send it on tour within the next few weeks.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on Page 10)

COLONIAL

The show was thirty minutes late in starting on Monday afternoon, which served to put some of the audience in bad humor. To add to their annoyance the sign-board did not operate correctly and caused an unnecessary wait between acts for the correct name to come up on the electric announcer.

Frank Brown started his xylophone offering with "Zampa" and a bit of another classical piece, but played popular numbers for the rest of his act. He is an attractive young man with a pleasing smile and makes his instrument talk. He sure did shake some mean jazz out of the xylophone on Monday afternoon, and with Ben Roberts' orchestra playing with him for most of the numbers it sounded like one of the best jazz band combinations to be heard. The cornetist of the bunch is a corker; in fact, plays his instrument as Ted Lewis does the clarinet. Brown took three bows in the opening spot and could easily have taken an encore, which he refused.

Farr and Farland were brought up from the opening position on the second half of the bill. Evidently this team is rapidly adapting themselves to American audiences, for they have learned a lot from their experiences of last week. One of the team made a brief announcement before they started their offering, telling the audience that this is their second week in America, and if they (the audience) don't like their act to act like "sportsmen." The act evidently has been cut very short. At any rate, they gave a much better account of themselves than they did last week at the Bushwick and Riverside.

"The Reckless Eve" contained nothing reckless or startling beyond some of the costumes worn by the chorus of eight, and one or two gags sprung by the comedian. The act features Esther Jarrett, Cecil Summers and Jack West, all of whom work hard with poor material. The singing in the tab is better than the average, especially that of the chorus, which, by the way, must have something to make up for what they lack in looks.

Georgia O'Ramey was given an ovation on her entrance, and, to show that she was not going to disappoint them, she stopped the show and was called back for a curtain speech. Clarence Senna is doing quite a lot of work in the offering with her but was handicapped by a piano that sounded as though most of the strings were broken. Miss O'Ramey offered her routine of two numbers, one from the "Velvet Lady" and the other from "Leave It to Jane," with "Carissima" thrown in for an encore. That she was sincerely delighted with her reception was evident, but she'll get used to it, for she is a clever performer and will be greeted as generously in other houses.

Emma Haig and Jack Waldron closed the first half with their dance offering. That both are clever dancers and possess ability, is known to all, but it is a noticeable fault that they seem to rush through their routine entirely too fast. A ground cloth to fit with their drop would also make the setting look much better, for the bare stage detracts, somehow, from the class of the act.

Johnny Small and Small Sisters were handicapped by being compelled to work in one, and did not use their special setting, which is a very attractive one. However, they gave a good account of themselves.

Alan Brooks and his capable company stopped the show cold with Brooks' playlet, "Dollars and Sense." The offering is all that has been claimed for it, and more.

It was 5.20 P. M. when Adele Rowland went on. With a Mr. Koster at the piano, she offered a repertoire of her old, and several new numbers, with a comedy talk bit in which she imitates two girls in a theatre audience, talking about her.

The Curzon Sisters closed the show with their aerial iron-jaw

G. J. H.

PALACE

A banner bill was presented to a capacity audience and every act scored a solid hit. Belle Baker, held over from last week, took the house by storm and "A Trip to Hitland," consisting of ten song writers, went over with a bang. Roscoe Ails, assisted by Midgie Miller and a jazz band, closed the show and scored a tremendous hit holding every one in. The show ran until 5.30.

The pictures opened and were followed by The Magleys, a pair of nimble steppers who uncovered a brand of legmania that contained a world of motion. The whirlwind finish, after Miss Magley had danced gracefully on her toes, stopped the show in the opening position. Their Chinese opening is a novelty and the act could hold down a more important position.

Kranz and La Salle went to them from the start with a budget of comedy songs excellently rendered. The boys are huge favorites at The Palace, and gained many new friends at the Monday afternoon performance. Neatly attired in Tuxedos, they deliver their wares to the delight of all. The "Dance Imitations" employed for the finish, wherein Bob La Salle steps lively, brought forth thunderous applause. All the numbers were well done, but the "Mosconi" bit could be improved upon. However, they stopped the show in number two spot.

Rose Coghlan and Company presented a one act playlet entitled "Forget Me Not." Intensely dramatic situations occured during the skit and Miss Coghlan put every ounce of strength in all the lines. Sketches, as a rule, are 'Passe," but with an actress of Miss Coghlan's talents the abridged version of the play was most cordially received. After three curtains, Miss Coghlan thanked the audience for their kindness.

Talbott O'Farrell appeared, after being billed two weeks ago, and rendered four songs in a true ballad form. The act will be further reviewed in the new act department.

Demarest and Collette had things all their own way as their act was brim full of timely comedy and splendid music. The comedy falls by Demarest were a scream.

Marie Cahill received a big hand on her entrance and went through a routine of songs, interrupted by the "Telephone" message from "Ella." The "Phone" bit is a clever piece of stage business. Two well written numbers were nicely rendered and Miss Cahill surely put them over. For a finish, she sang a number that was not strong enough to follow her other material. Maree Cook capably assisted at the piano.

"Topics of the Day" were flashed during intermission.

Belle Baker was programmed for the next spot, but "A Trip to Hitland" substituted and Miss Baker followed.

"A Trip to Hitland" is a sure fire offering and a novelty to vaudeville. It is reviewed in the New Act department.

Belle Baker, billed as "The Incomparable" surely lived up to that caption. She is one act in vaudeville that deserves to be retained in any first class house at least four weeks consecutively, as she has a following that is bound to fill any theatre. Seven songs were offered and not one was repeated from last week. As a singing comedienne, she is a marvel. She stopped the show and could have remained on almost indefinitely.

Roscoe Ails is about the best bet in the "Jazz" line that has hit these parts. He is a wonderful dancer, with a shivver and shake that brought howls from the audience. Miss Midgie Miller received individual applause for her good work. The act was a sensation. J. D.

ROYAL

The Donald Sisters opened the show and, besides presenting an alluring and attractive appearance, performed some difficult feats in hand balancing. Some of their acrobatic stunts are new and require a great deal of skill and strength. The house, which was packed, liked their act and applauded loudly.

Libonati, with his xylophone, filled second spot, and almost succeeded in stopping the show. The most of his numbers are popular ones, which he plays exceptionally well, and one classical piece. He was forced to give two encores, and then made a bluff at a curtain speech in order to stop the applause so that the next act could go on.

Thomas F. Swift and Mary E. Kelley, with their offering "Gum Drops" were third. During their time on, it is one continual stream of laughter, excepting at one point where Miss Kelley gives Swift a pathetic lecture to some soft music. Swift is an artist when it comes to explaining things, and his way of delivering his material is great. They both went off to a big hit.

Keegan and Edwards filled fourth spot, but, owing to a misprint, Harry Hines was programmed. The team, with their song and ukelela numbers, took the house by storm. One of them, presumably Edwards, besides being an accomplished "eukelelian," is also a wonder at imitating a jazz band cornetist, and, with his "uke," is a jazz band himself. Keegan does well in his soft shoe dance.

The Mosconi Brothers and family, came fifth. So much has been said of this dancing family that we will just say that they, as usual, stopped the show with their dance offering. However, special mention might be made of the sister, whose graceful exhibition with her father was boisterously applauded. The house clapped for more until the intermission was announced.

Franklyn Ardell, in "The Wife-Saver" followed "Topics of the Day," and, with his clever gags and steady stream of witticisms, won the house from the start. His bit about the real estate business is a riot and furnishes lots of laughs. The girl is a good "straight" and her part of a dummy is flawless. They went off to a big hit.

Harry Breen, seventh, served to keep them laughing with his nut comedy. He still uses the monologue relative to his birth and his reference to the Seventh Ward gets a good hand. He has the same line as of old, but, it seems the public will never tire of it, judging from the applause he received going off. He was forced to make a curtain speech and again dwelt on the lower East Side, naming the prominent men who sprang up from there, in all walks of life, not forgetting the stage.

Owing to some mishap on the railroad, Blossom Seeley, who was billed to open here, could not go on, as her baggage had not arrived. However, so as not to entirely disappoint the audience, she appeared in her street clothes and sang two numbers and was applauded almost as much as she would be had she gone through her regular routine.

The Wheeler Trio closed the show and held them to their seats to the very last. Their tumbling offering was well done and their acrobatic efforts really hard. The audience clapped loudly when they went off. B. O'G.

SUED OVER SCENERY

H. Robert Law, the scenic artist, through Harry S. Hechheimer, his attorney, has instituted an action for $1,000 against Evan Burrows Fontaine, for scenery specially prepared for a vaudeville offering.

RIVERSIDE

The first half of the Monday show was reeled off in record breaking time, due to the speed of the acts playing in it and the absence of Harry Langdon whose baggage was delayed by the blizzard. It arrived in time for him to get into the second half however and in spite of the lateness of his position did well.

Lucy Gillett and Company, in a well put on juggling act opened the show. Miss Gillett does all the tricks, her assistant, a man merely assisting in moving her various objects about.

Cervo, with his shining piano accordion, did well in the second position but his act would be materially strengthened if he added more variety to his selections. He plays well but there is a monotony to his repertoire which makes the act drag considerably before its close.

The Du For Boys with some snappy dancing and a song or two scored one of the hits of the first half. The boys do just enough singing to break the monotony of the dancing and the act is entertaining from start to finish.

Sophie Tucker closed the short first part in an act considerably changed from her offering of the week previous. Miss Tucker sang several new songs, wore some new costumes and the Jazz band contributed a greater portion of melody than they furnished last week. This portion of the act is not an improvement. The pianist loudly rendered a solo and the violinist played a selection in which he persistently strayed from the pitch. Miss Tucker's songs with perhaps a single exception went well and the act was applauded even more enthusiastically than when first shown at this house a week ago.

Jazz bands in these days must in addition to being entertaining possess musical ability and Miss Tucker's band played as though they were in need of rehearsals.

After "Topics of the Day," in the second half, Whipple and Huston presented their dainty little playlet "Shoes," an act which one never tires of seeing. The material while good, is not the main asset of the act however, but the ability of the players which is exceptional. Vaudeville will never tire of sketches when presented in the manner of Whipple and Huston.

Sylvia Clark, evidently suffering from a cold, scored a hit of big proportions in her new act presented for the first time at this house. Some well written patter, a number of pleasing songs rendered in fine style and the dance at the finish carried Miss Clark over to an applause finish which continued until the little lady made a speech in which after thanking her admirers said that the act was over, the songs had been sung and she had nothing more that she could do. Miss Clark's act registers from the moment the young entertainer makes her appearance and builds up in entertaining value from that moment to its close.

Joe. Howard and Ethlyn Clark in "Chin Toy" have a big musical act in Maurice Diamond, Clinton and Rooney, and several others are featured. The name of the offering means little and the whole act is really a thread work of plot for the showing of the dancing and singing of the cast and the introduction of numerous Howard songs both new and old. Clinton and Rooney do some fine work in the act and Maurice Diamond carried off a lot of applause with his exceptional dancing. The chorus, fine to look upon wore some striking gowns and Miss Clark displayed a number of beautiful and gorgeous costumes. At the act's close the audience demanded more of Howard and with Miss Clark joining in the choruses he sang a number of his old time song hits. Riverside audiences never tire of the Howard melodies and he sang nearly a dozen before they were satisfied.

The Wille Brothers, a clever equilibrist act, closed the show and their really remarkable feats held the audience in well until the act's end. W. V.

VAUDEVILLE

LOEW'S METROPOLITAN
(Last Half)

Mack and Fulton open the show with their strong arm offering and give a very good account of themselves. Some of their stunts call for extraordinary strength and they do all well. They got a big hand when they went off, regardless of the fact that they were openers and were playing to a somewhat lax audience.

Glenn and Richardson filled second spot with their songs. Both sing well and she is a very graceful dancer. Her exhibition modern dance was an eyeful worth witnessing. Both work hard and deserve the applause accorded them.

"Concentration" came next and offered quite a bit in the way of entertainment. Before the curtain rises a band on the stage plays. Then the lights go up and the band is shown with the members blindfolded. There is a lady sitting at one side who answers questions put to her as well as one asking the questions which she reads in the questioner's mind. The band plays any song in a person's mind. The pianist tells the audience, word for word, what song is being requested, then plays it. The act is well gotten up and is good entertainment.

Sheldon and Brooks followed withe their blackface offering and were well received. One plays the piano well and the other the cornet, both specializing in jazz. The pianist also dances and gave a very good account of himself. Both are excellent musicians and the pianist can dance very well. They went off to a big hand and left the audience calling for more. The applause accorded them warranted an encore, but, for some reason or other, they gave none.

The hit of the evening was fifth and last. Bert Vera's Steppers filled this spot and furnished twenty-three minutes of real five entertainment. There ar five men and one woman in this act and all have musical feet. All have a number of well selected costumes, especially the woman, who changes for each number and whose costumes are really beautiful. They give imitations of several prominent dancers, including Frisco, Eddy Leonard and Pat Rooney, and one who is really a wonder does some soft-shoe dancing. They scored heavily here and ought to be seen on the big time shortly. This is a new act and will be reviewed more fully under New Acts.

One of the feature pictures was Fatty Arbuckle in "The Garage." B. O'G.

JEFFERSON
(Last Half)

Lonzo Cox has a different kind of act, but is ordinary in his style of work. In fact, he is mediocre in his work. His act is different, in that it consists of work with a pair of scissors and pieces of paper, with which he cuts silhouettes. This style of act is rarely seen, and if he had the proper routine, he could make the big time. The idea of making the profiles of those in the audience could be worked up to better advantage, if fact, there is much room for a good act of this sort.

Kelly and Post start their offering by singing, at the top of the voices, in what is supposed to be harmony. The first joke they spring is about "mother-in-law." The rest of the act is up to the same standard. Gags such as, "I don't know how to propose," "Where do you live?" "In Hoboken," are samples of the style of humor delivered by this team. There are a few good spots in the offering, but one drink doesn't make a "souse." With a few more good spots to speed up the offering, it will find much, easier going.

Cook and Oatman are still doing the same act, with the exception of new published numbers that they have been using for some time. The team possesses personality, and let it be said they are performers. The woman is an attractive blonde and handles most of the comedy. However, they, too, can use some new gags to better advantage. The man does most of the singing and possesses a very pleasing voice.

Billy K. Wells opened with his Hebrew comedy number and then went into a monologue. He puts over some good parodies to music, of well-known recitations, and got quite a few laughs with them. The audience here liked him and showed it.

Lahoen and Dupreca offered a novelty sharp-shooting act of exceptional merit. This pair put over some new stunts in the line of shooting, and did some sensational ones, with one of the team working from the bancony.

Charles Conway and Sally Fields, reunited again since Miss Fields' return from England two weeks ago, are doing the same act they presented on the big time last season. They were a riot here and will be in other small time houses. They'll have to get a lot of new stuff for the big time.

The Parisian Fashion Frolic closed the show, playing a full week here. The best bits which were presented at the Broadway, are omitted and the act has little entertainment value to speak of except for dressmakers or modistes. It needs a lot of speeding up before it will be worthy of full week stands. G. J. H.

VAUDEVILLE REVIEWS
(Continued from Page 9)

PROCTOR'S 23RD ST.
(Last Half)

Bert and Lottie Walton open the show doing taps and later some soft shoe dancing.

Al Jerome, with his routine of hokum, followed, and some of his magic feats were entertaining. His make-up, as a clown, is the best part of his act. He wound up his offering with a stunt which is quite hard, when he placed a bottle on a table, stuck his finger into the neck and balanced himself in the air. He was well applauded.

Will H. Armstrong and Company filled the third spot and gave a fair account of themselves. Armstrong works hard, as does his partner, who is the company, with the result that they please. There is nothing sensational about the act, but is rather droll all through. A little real pep here and there would help a great deal.

Marie Gasper came next and, as usual, stopped the show. Her blues number, together with her "shimmy," captivated the house. She has a winning way of delivering and cannot fail to please the most skeptical audience. The pianist is also good and plays with exceptional ability.

"The Haunted Violin' is entertaining as a novelty, but too much of it is a bore. When it first came on it showed signs of being a great hit, but, as it progressed, the audience became unresponsive. It does bring a laugh here and there, however. An audience wants to be mystifid only when the means of mystification are pleasing to the ear or eye.

Jim, the Shimmy King, is a bear of an act. The bear comes out first and seems stubborn and sullen. But at a few roars from his master he warms up to his work. An audience cannot but enjoy an act of this kind, especially when the bear shows such intelligence. He dances to music, keeps good time and later plays to be dead. His last number is a shimmy number which is a riot. The act ought to find it easy going.

B. O'G.

CITY
(Last half)

Mijares and Company, a tight-wire act, Ed Hawley with his "Bandit" act, and Rice and Frances, could not appear during the matinee performance. It was a curious fact that most of those acts that had trouble with their baggage, were the ones which played the Audubon Theatre during the first half, and their baggage was stuck somewhere between 168th St., and Broadway, and 14th St.

Vaughn and Ford, a sister act had to open the show and were billed as Vaughn and Ind. Despite the fact that the girls had to work in street clothes and the position in which they appeared, they gave a very nice account of themselves, taking conditions into consideration. In appearance, they are the typical sister act type, one being a brunette and the other blonde, the latter playing the piano. They have a good routine of numbers and deliver them well. With their wardrobe, they could easily have taken an encore, but were content with three bows.

Following Mr. Dean's announcement, McCarton and Marone offered a dance act. This team evidently did not have a transfer company to deal with and must have come in from out of town, for their baggage was O. K. The woman, rather heavily built but with attractive features, started the offering with a song. Perhaps the blizzard was the cause, and then again it may have been natural, but if she were doing comedy she couldn't sing any more out of key than she did. However, she showed some redeeming features in her dancing. The team has a short routine of dances, featuring a very good "Apache" number. They received a big hand but refused a bow.

Al Wohlman followed the news reel. He also worked in street clothes and now carries a pianist with him. We can't see why Wohlman should spring the "Oasis" gag used by Ben Bernie so long, for he is clever enough as a performer to get over with his own material. He has some good material in his act and delivers it excellently.

Hoping that some baggage might arrive in the meantime, the management had an extra five reel feature shown, which ran for about an hour. It was partly successful, for the baggage of Bennett and Richards arrived. Their opening brought the usual riot of laughs and they followed it up with the "syncopated patter" bits and dance comedy. The work of these two comedians is always laugh provoking and did not fail here. Among the many black face acts, this one stands out prominently.

"An Artistic Treat," a posing act with one man and two women, closed the show. The settings and draperies are in marble effect and live up to the word artistic in both setting and poses. G. J. H.

FIFTH AVENUE
(Last Half)

Arthur Hill and Company opened the show with his bicycle turn which, in spots, is very clever.

Lowe, Evans and Steele came next with their offering of bits and songs and a spattering of dancing. They all sing fairly, handle their material well, and ought to find it easy going. This act is reviewed more minutely under New Acts.

Mattie Ferguson and Company is a sketch that is entertaining from start to finish, with the usual happy ending. It is a very well written act, the principals play their parts well, especially the girl's mother.

Al Piantadosi and Bert Walton were fourth on the bill and their offering of old songs, composed by Piantadosi, was well liked. Walton is well fitted for an act of this kind and his method of delivery aided a great deal in getting the act the applause it received.

Fargo and Richards, a new act, was fifth on the program and their splendid offering, which consisted of a witty telephone conversation, some dancing and a few selections on the saxophone, was enjoyed. The audience insisted on an encore, but, owing to the fact that this is a special week at this theatre, and there were nine acts on the bill, no encores were given.

Nina Payne and Company came next and nearly raised the rafters with the applause she brought forth. She has some very pretty costumes, wears them well, is graceful of form and can dance well. The company consists of one man and his ability on the saxophone is exceptional, for the applause accorded him at the close of his numbers almost equalled that given to Miss Payne.

Wilson and Larson came next with their song, dance and tumbling act and made a good showing, considering that they followed the Payne act. The smaller of the two is very nimble and one of his stunts, turning a double back somersault, won much applause.

Sidney Phillips was eighth on the bill and his songs made quite a hit. He gives an imitation of Al Jolson singing an old song which reminds one of Jolson because it is so different. His actions are all right but the lazy drawl is not there. He is good at singing jazz songs and though, at times, there is a decided nasal falsetto, he puts his numbers over nicely.

The Three Naces, the ice skating act, held the crowd pretty well. Their offering is well worked out and the smaller of the two girls showed such gracefulness on the skates that it was hard to believe she wasn't dancing on foot. B.O'G.

REGENT
(Last Half)

Thiesson's Dogs, in opening the show, capered themselves into a big hand. This canine troupe is, without doubt, one of the best to be seen on the variety stage. They go through their routine of stunts with a finish and snap that would do credit to some human performers and present an offering that, aside from being unique, is interesting.

As a preliminary to second spot, Harry Tenney and Company took over a large portion of the time plugging popular songs.

In the second spot proper, Rehn and Cavanaugh scored with an offering of comedy songs, patter and dancing. Both have pleasing personalities and present a creditable appearance. For the most part, their material is good and they deliver it in a sure fire manner. However, they could eliminate their soldier and second lieutenant gags without injuring the entertainment value of their act.

Ellis and Irwin, two old-timers, were next presenting "A Message From the Front." Their offering sets forth a novel opening in the form of a melodramatic skit. From this they go into a routine of cross fire and songs. Both possess big voices and would do well to tone down their singing, especially in the solo number. They scored one of the biggest hits of the evening.

Billy Schoen, with the aid of a baby carriage and triplets, worked himself into one of the biggest hands of the evening. He proved himself to be a genuine comedian who possesses the needed something to put his material over. His routine is unique but, in spots, his material smacks of the vulgar. This should be remedied.

The Bekefi Dancers, in closing the show, walked off with the bacon. Their offering, augmented by well modulated stage settings, ranks with the best to be seen on the vaudeville stage. They possess a well stocked wardrobe and their terpsichorean interpretations are par excellence. Although presented in closing spot, this act really stopped the show. They should find the Moss time very easy going. E. H.

AUDUBON
(Last half)

The Faber Brothers have a very good routine of strong-man stunts which got them off to a good hand in the opening spot. The men, two in number, do their work in a neat and fast manner.

Malcolm and La Mar, two attractive girls, presented a pleasing sister turn, with one of the team at the piano. Both possess good voices and also deliver well. Their repertoire is arranged with taste and they found the going easy.

Kelso and Leighton have a comedy act which consists, for the most part, of bits and gags that have been used by other acts. The two use a sketch set in full stage, but can easily work in two or one. They open with some patter which leads up to one comedy number which some other acts have done, called "In the Columns of My Little Journal." It is delivered to good effect by the man.

Kibble and Pauline followed the news reel with a very neat little offering, which did not go as well as it should. The man takes the part of an inventor who has made an "alarmless alarm clock." The thing works by some contrivance whereby, at the hour when it is supposed to waken a sleeper, this contrivance is loosed from the top of the clock, and falls on the sleeper's head, either waking or killing him.

When this part of the act was worked, it was the biggest laugh in the act and will be, likewise, in other houses. The girl in the offering is pretty and possesses a lot of personality. The main reason, however, that the act did not go as well as it should, is simply because the two, especially the man, are routine workers and not performers. However, they will get over purely on the merits of the act, which is neatly set and written.

Nick Hufford is another who will not have to worry about getting over, because his act, also, is one that is sure to please. It is original and also very clever. He starts with a bit using a cornet, and, between verses of a parody on "The Village Blacksmith," he plays the scale on that instrument. The next part of the offering is an illustrated lecture.

"The Only Girl," a tabloid version of the Victor Herbert show by that name, ended the bill. A new woman is playing the role of Miss Wilson very capably. The rest of the cast, consisting of the butler, the quartette and the four women, are the same who have been playing the act for the past few seasons.

HARLEM OPERA HOUSE
(Last Half)

Marvin and Stearns followed the films with a number of published songs which they were plugging. The house liked them and their numbers.

Ballet des Artistes is a somewhat unique dance offering containing a lot of Greenwich village atmosphere. Six girls are in the act, five of whom dance, and one serves as announcer with the sign-board. All of the dances are toe-work, some exceptionally good and a few that are not so good. The names of the dances are printed in French, but the poster artist evidently forgot that "dance" is spelled "danse" in French. The names of the various numbers also smack of bobbed hair and smocks, which, by the way, are featured by the girls. "Milady and The Burglar," "Gollywog," "Dance Des Infants" are a few of them. The "Queen Esther" number is too long and should be cut.

Edward Marshall, the chalkologist, is now working in full dress attire instead of his shirt-sleeves, and looks much better. He is a clever young man, possesses a world of personality and proves that he has ability in the art of crayon posters and sketches.

Jed Dooley, who formerly appeared with Bill and Jed Dooley, is now doing a new act in which he is assisted by Ethel Dooley, billed on the outside of the theatre but not on the sign-board. Dooley has some very clever material and was liked by the audience. His offering will be found under New Acts.

Dobbs and Welch are still doing their janitor act and have added a few new gags. Despite the fact that the turn contains quite a few old bits, the delivery of this pair make the act laughable all through.

"Ben Schwartz' Harlem Opera House Orchestra," was then billed to play "Echoes From the Follies." The orchestra, which consists of five pieces, played six echoes, with a couple of double choruses thrown in for luck.

Marie and Ann Clark are still fooling them with their opening, which shows that, despite the fact that the act is a few seasons old, it is not as familiar as it should be. The act kept them laughing from start to finish and sent the girls off to a big hand.

J. S. Black and Dardenella closed the show. Whether Dardenella is supposed to be the girl in the act, or the song, which is featured, we don't know. G. J. H.

VAUDEVILLE

JOHN R. GORDON & CO.

Theatre—*Harlem Opera House.*
Style—*Sketch.*
Time—*Twenty-two minutes.*
Setting—*In three.*

John R. Gordon and company have a sketch full of laughs. It is about two actors out of work, broke, and with everything in pawn. After many funny situations, during which time one of the "pals" threatens to go home, there comes a letter for one offering to buy a violin left by his father. The letter explains that the violin is an antique, and money is no object.

The purchaser then sends an agent, a woman, who offers to give them $300. They nearly fall in a faint, and grab the offer. She offers a check in payment, but they tell her that they prefer cash, and she leaves to visit the bank. On the way out she drops a letter, which both young men read. It says that there is $10,000 hidden away in the violin, and explains how to open the instrument. The money is taken out, paper is substituted, and the violin closed just as the woman returns with the money.

They then refuse to sell, and when she raises her bid to $1,000, they sell. After she goes with the violin they split the money fifty-fifty, and go home to their families, happy and comparatively rich. B. O'G.

CANFIELD AND ROSE

Theatre—*Hamilton.*
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

Following some real Yiddish music by the orchestra, as an introduction, two men enter and go into some fast patter, which is kept up for the main part of the offering. One of the pair then does Hebrew comedy, but most of the laughs come from the other's remarks, which are, for the most part, such expressions as "Wring yourself out, it's scrubbing day, and you're all wet."

There are also one or two bits that can be improved upon by new material. The recitation, including the names of shows, would be more effective if the shows mentioned were less than two and three seasons old. As it is, most of them are of several years ago.

The act closes with a parody and an old published number that contains a few catch lines for laughs. New stuff, here, will also improve the turn.

Both deliver their material well, and in the better class of small-time houses should find it easy. G. J. H.

REHN AND CAVANAUGH

Theatre—*Hamilton.*
Style—*Singing and talking.*
Time—*Fourteen minutes.*
Setting—*In one (special).*

This couple open their act in front of the olio with a song in which the girl convinces the man that they ought to get married, and, although he refuses in the first verse, she lands him in the second. But, he still thinks "Barnum was right."

The beginning promised something clever, but the act was ordinary from then on. The curtain was pulled up and revealed a drop in one, showing a department store exterior.

The scene in front of the special drop was supposed to take place a year after marriage, and, of course, the old gags about marriage and its peacefulness were forthcoming. They did spring a few new ones, but could not deliver their talk naturally. The act includes some comedy numbers, a neat comedy dance by the man, and a finish which is weak. The act can't bid for more than the small time. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on Page 28)

EDWARD F. HAWLEY & CO.

Theatre—*Audubon.*
Style—*Dramatic playlet.*
Time—*Fifteen minutes.*
Setting—*Full stage (special).*

A Mexican bandit causes a young lady to be abducted and brought to his rendezvous in the mountains. There she is to be held for ransom and, after the blackmail has been paid by her foster father, for it develops that the girl was a foundling, the bandit expects to send her back cut up a bit, as he more than intimates. This he wants to do as an act of revenge against the girl's foster father, because the latter, a judge, years ago, sentenced the bandit to be hanged for the murder of the judge's brother, the latter having eloped with the bandit's wife and child. The bandit, in those days, wasn't pursuing the profession of banditry, it may be added.

Anyhow, the bandit finally discovers that the girl he has kidnapped is his own daughter. But, rather than have her find out that he is her real father, he gets himself shot and dies shortly after he has arranged for his daughter's safe conduct back to her foster father.

This is the dramatic playlet that was thrillingly served by Ed. F. Hawley, who acted the role of the bandit in an interesting, even though grandiose and melo-dramatic manner. The girl acted well in spots, and, to the man who acted the role of the bandit's faithful servant, really fell the stellar acting honors.

We do not know the name of the playlet, through no fault of our own, but it is surely obvious enough for a title like "The Bandit" or "The Bandit's Heart"; nor do we know the name of the author.

All things considered, there are enough thrills in this playlet to warrant its being presented successfully in the big-time houses. M. L. A.

LOWE, EVANS AND STEELE

Theatre—*Fifth Avenue.*
Style—*Singing and dancing.*
Time—*Fifteen minutes.*
Setting—*In one.*

Lowe, Evans and Steele consists of two girls and a boy. The boy appears first with one of the girls, who sings a song to him.

Then the other girl, as a French vamp, appears and queers the act as far as the other girl is concerned. They then sing parts of popular songs to him, and the act winds up with him leaving them both flat.

All three sing fairly well and ought not to find it hard to make the better of the small time houses. The man then does some soft-shoe dancing which is very good. After that, the three appear in pretty Asiatic costumes, and wind up their act with a jazz dance. B. O'G.

FARGO AND RICHARDS

Theatre—*Fifth Avenue.*
Style—*Comedy and song.*
Time—*Fifteen minutes.*
Setting—*In one.*

Fargo and Richards have a pretty little act that opens with them entering two telephone booths. The conversation that ensues is very witty, for what he says to his party answers what she asks of her party. It is made especially funny by the fact that she is talking about a smashed-up automobile, while he is discussing a sick baby.

Later, they come out and bump into each other, which starts a barrage of real clever gags. Both play the saxophone well, and also dance.

It looks as though this act is headed for the big time. B. O'G.

WEST, VIRGINIA AND WEST

Theatre—*Audubon.*
Style—*Comedy singing, dancing.*
Time—*Fourteen minutes.*
Setting—*In one.*

It wouldn't be at all surprising if this trio were all of one family; that is to say, mother, father and son. For the act consists of a youthful male, who is excessively spry and agile, a more mature-looking gentleman whose efforts, while not on a par with the younger one's, count, nevertheless, and a buxom lady, who can be none other than the Virginia designated in the billing of the act.

The lady does all the singing, besides paying tribute, after a fashion, to Terpsichore. She uses three changes of costume, each one of which is pretty, even though not distinctively beautiful.

And, as for the two men, in the beginning they are garbed in sailors' raiment, in which habiliments they go through a routine that consists of uttering wise and unwise "cracks" at each other, the while they dance jigs and eccentric steps. Later, they change to evening dress for the elder of the two and an Eton costume with short breeches for the younger, continuing their dances and chatter as at the beginning.

Their material, for the most part, is good, and the act has merit, as was evidenced by the reception it achieved. But it lacks the subtle spontaneity so necessary for favor in the big time houses. M. L. A.

CHIEF ZAT ZAM

Theatre—*Greenpoint.*
Style—*Knife-throwing.*
Time—*Fourteen minutes.*
Setting—*Three.*

Chief Zat Zam is an Aztec Indian, who, in first position, will generally serve to arouse an audience. His company consists of a somewhat plump Indian maiden, who's easy but rather risky job it is to stand before a board and let the chief throw knives around her form. The chief is very clever with the knives and in one instance he must have a sharp ear as well as sharp knives, or it will be curtains for the maid.

In this trick, he stands her up, covers the entire board with a sheet of paper, blindfolds himself, and then throws a knife wherever the girl taps with a small hammer. We only hope he never misses, as the knives go at least two inches deep in the board. B. O'G.

CALLAHAN AND BROTHER

Theatre—*Harlem Opera House.*
Style—*Singing and comedy.*
Time—*Fifteen minutes.*
Setting—*In one.*

Callahan and Brother is a good little act, and the material is well chosen. One of them works in black face and both go through a routine of songs and some gags, a few of which could be omitted.

One of them sings a comedy Spanish song and the black-face comedian comes out dressed as a Spanish senorita and does a burlesque fandango. G. H. J.

McCORMICK AND IRVING

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Sixteen minutes.*
Setting—*In one.*

The team of McCormick and Irving is a very well matched couple, and their singing, while not sensational, is pleasing. They spring some fair gags and sing the usual "sorry I married you" songs. B. O'G.

BERT VERA'S STEPPERS

Theatre—*Metropolitan.*
Style—*Dancing.*
Time—*Twenty-three minutes.*
Setting—*In one and three.*

Bert Vera's Steppers can crowd more entertainment into the twenty-three minutes their act runs, than a great many other acts can in that many hours.

There are five men and one woman in the act. The man makes a number of changes of costumes which were picked with good judgment. The woman, however, changed for every number and the costumes were beautiful. She also knew how to wear them to the best advantage.

All of the sextette dance exceedingly well, especially one member, who does some soft-shoe dancing alone. The woman then appears in an alluring though mannish, make-up, supposed to be a la Frisco, and gives an imitation of that well-known dancer. She then calls for Eddy Leonard and a man in Leonard's make-up appears and makes a good showing, while she sings Leonard's favorite song "Ida."

The sextette then appears in the make-up of Frisco and all proceed to imitate him, including the girl who, with a cigarette in her mouth, gives a good account of herself. This act is full of pep from the start and ought to be sure fire. B. O'G.

JED DOOLEY

Theatre—*Harlem Opera House.*
Style—*Patter, instrumental, rope spinning.*
Time—*Sixteen minutes.*
Setting—*In two (special).*

It is remarkable how much Jed Dooley has improved since seen last year with Bill Dooley. Jed is assisted by Ethel Dooley in his new offering, this same Ethel being a pretty girl who wears an abbreviated bell-hop's costume. She helps with the apparatus and serves for a few gags.

Dooley opens his act in the same manner the Bill and Jed Dooley turn did. Attired in an Eton jacket and collar he makes his entrance on the one-wheel cycle and delivers a few comedy verses. A soft-shoe dance follows, and then Ethel is introduced. Dooley then springs some gags which would be a hundred per cent. better with the old "tighter'n skin" and "camphor" bits omitted. Let the dead lie in peace.

For his closing number, Dooley does a comedy Harry Lauder bit, singing "Parted On the Shore" with comedy lines.

With the few old lines taken out of the act, it will be improved still more. Dooley now shows one thing he didn't last year, that he is a performer. He will find it easy going most anywheres. G. J. H.

FAMOIA

Theatre—*Harlem Opera House.*
Style—*Trapeze.*
Time—*Fourteen minutes.*
Setting—

This is a rope-swinging turn that has many novel features. Famoia first appears on a swing, all of which is rope with no bar, and does some equilibrium and pin-wheel stunts. His most hair-raising feat comes near the end of his act, and causes a shriek throughout the audience. He keeps pumping himself until he is almost turning a complete circle, meanwhile twisting his ankles around the rope. All of a sudden, while directly over the orchestra, he lets go with his hands and seems to be falling. However, he just keeps swinging as he was before, forming a sort of semi-circle, for he is suspended by his feet, instead of standing on the rope. His head is about a foot from the floor as he swings around at the end. B. O'G.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

DE COURVILLE REMODELS HIS LATEST SHOW, "WHIRLIGIG"

Entirely Revises Cast and Routine Since Opening Night, Making Whole Attraction More Like Ziegfeld Productions, in New York

LONDON, Feb. 4.—Albert de Courville, after letting "The Whirligig," his new musical revue, run at the Palace for a few weeks, has virtually torn the whole piece apart, introducing new scenes, strengthening the humor, making numerous alterations in the cast and adding new songs and dances. The result of all this revision makes the de Courville show more and more like the Ziegfeld productions in New York. In fact, the whole revue has been patterned upon similar lines.

Among the new scenes to be added is a burlesque on "The Man Who Came Back," in which Billy Leonard, Masie Gay and Jack Morrison, all popular music hall artists, are afforded ample opportunity for some good comedy acting. Another sketch with a surprise finish, which is very short and snappy, has been provided as a burlesque on the present day scarcity of hotel accommodations. It is called "The Problem Solved," and shows that spare bedchambers, instead of good chattels, may soon become the quarry of the up-to-date burglar.

Other new scenes are the Malaga travesty and a restaurant episode, which have been invested with colorful music and good comedy bits. Among the newcomers in the cast are Anita Elson, drawn from the Hippodrome show; Yetta Rianza and Louis Semioff, specialty dancers; Emma Trentini, Dorma Leigh, Mable Twemblow and many new chorus members.

As the production now stands, it is by far the best of the de Courville revues, and, from all present indications, is scheduled for a long run at the Palace and will doubtless break many records.

FAINTED ON STAGE

PARIS, Feb. 9.—The most striking thing about "La Maison Cernee," Pierre Frondaie's newest play, produced by Madame Sarah Bernhardt at her own theatre, on the opening night, at least, was the actual swooning on the stage of Madame Michelle, because of fatigue from rehearsals. Her fainting spell caused quite a sensation, which is more than could be said about the play.

The plot is trite and lacks specific punch, having been patterned after the story in Augustus Thomas's "Rio Grande," which achieved some measure of success in America. It is the old story of a man in love with another man's wife, and, unless he sacrifices his honor, the woman he loves will be compromised.

Ostensibly, Jeff Gordon and Lady Ward are platonic lovers. However, their more than platonic relations are suspected and when they arrange a secret meeting in the house so that Jeff may say good-bye before going off on a dangerous mission, the house is surrounded and the lovers are watched.

In the end, somebody gets himself conveniently killed, thus giving the lovers a chance to become united. The piece is very melodramatic and is acted throughout in a high-pitched key that does not ring true. Louis Gautier interpreted his part sympathetically, while MM. Yonnel and Decoeur were, respectively, lover and suspicious officer.

OPEN IN SO. AFRICA

CAPE TOWN, Africa, Feb. 6.—The new English Musical Comedy Company recently opened here at the Opera House, presenting musical stock for an indefinite run under the management of Fred Coyne. The bill for last month included "The Boy" and "Yes, Uncle." The company is an all-round one including, Jack Swineburne, Bert Beswick, Jess Sweet, Geo. F. Barratt, Joseph R. Cunningham, Geoffrey Pike, Cissie Thompson, Billie Brown, Marjorie Kennard and Gill Willis.

BARRIE BALLET OPENS MARCH 15

LONDON, Feb. 9.—Sir James M. Barrie's newest playlet, "The Truth About the Russian Ballet," is scheduled to open here at the Coliseum March 15, with Thamar Karsavina, the Russian premier danseuse, in the leading role.

It is reported that Sir James intended the playlet for Lydia Lopokova, but her action last summer in suddenly leaving the Diaghileff Russian company while appearing at the Alhambra, tended to cause the author to change his mind.

MALTBY PLAY JUST FAIR

LONDON, Feb. 9.—"Profit—and the Loss" is what H. F. Maltby calls a four-act play from his pen that has just been presented at the Penge Empire. And how popular it will become depends entirely on how those who witness it will take to the story, which always keeps pointing a moral of the rewards of kindness.

Throughout there is a cynical note which the author has played upon in a rather faithful fashion. For we find Dick Bransome, an open-handed gentleman farmer, dispensing largess and helping his friends generally without any thought of self. Unselfishness seems to be his second self. He loans money to one friend, indorses a promissory note for another so that the latter may be helped in business and even has the dissatisfaction of having his own sister admit to pilfering from the household expenses that he allows her. On the eve of his wedding, he is called to make good on the note he endorsed, which results in the wedding being called off. This causes him to take stock of himself and, upon advice of Jenkins, a friend, he decides to practice selfishness and nothing but that.

How he afterwards marries a rich woman for her money and how he continues to lust for wealth, the while his wife deserts him leaving him a physical wreck with only an occasional generous impulse, is also set forth in this play of Maltby's, which is not of his recent writings and which contains more than a bit too much story. The end is that Bransome gains no profit, but loses his soul.

There is not much about "Profit—and the Loss" that can be recommended, unless it be its epigrammatic flavor. Nobody rises to any great acting heights.

Those in the cast are Bernard Elliott, Griffin Campion, Charles F. Loyd, George F. Weir, Ernest Nixon, Robert Gracechurch, Walter Sydney, Claude H. Basford, Arnold Bonham, Ruby Loncraine, Doris Desleigh, Edith King, Ida Hendrie and Maude Dawson.

TOUR BROADHURST PLAY

LONDON, Feb. 9.—Arrangement has been made by Jack O'Shea and E. Francis for a tour of George Broadhurst's American production "Bought and Paid For." The tour will begin at the Palace, Brighton, on February 16.

MARK HAMBOURG ENTERS VAUDE

LONDON, Feb. 6.—Mark Hambourg, the concert pianist, has been signed for a vaudeville tour of the British Isles and recently opened at the London Coliseum.

LOSES CONTRACT SUIT

LONDON, Feb. 9.—Henry Clay Smith and his wife, Lee White, have won a breach of contract suit instituted against them by Lieutenant Wilfred Liddel Steel.

Steel, it was claimed at the trial, is a young society man who saw service in the war. He wrote a revue and submitted it to the Smiths. The latter, he claimed, liked the revue and promised to produce it for him providing they could obtain the Ambassadors for its presentation. They got the Ambassadors, it was alleged, and also £130 from Steel, but failed to produce his revue, instead putting on a revue there called "Us."

It was for the return of the money that Steel sued the Smiths, but, after listening to the testimony of the respective litigants and their witnesses, Mr. Justice Darling decided that no actual contract had ever been consummated between the parties.

HALL SHOWING FIGHT FILMS

LONDON, Feb. 6.—Leon D. Britton, supervisor of productions for the Hallmark Picture Corporation, of New York, recently arrived here with the Willard-Dempsey fight pictures. Frank G. Hall, of New York, is the owner of the film and was recently enjoined from presenting the picture in America.

CARLTON GETS A ROUTE

LONDON, Feb. 6.—Carlton, the American vaudeville performer, has been booked for a tour of the war area and is scheduled to appear in Antwerp, Ghent, Liege and Brussels. He will then return here for a short engagement at the Palladium before going to Paris for a month's season at the Alhambra.

LASKY GETS PLAY RIGHTS

LONDON, Feb. 6.—It became known here this week that John Lawson's sketch, "The Dowry," by Harold Entwistle, which has recently been extended into a four act play, is scheduled for production in New York by the Lasky company.

TAKING "BEAUCAIRE" TO PARIS

LONDON, Feb. 6.—Arrangements have been completed by Gilbert Miller for the production of "Monsieur Beaucaire" in Paris at the Champs Elysee. He also plans a revival of the piece in London for next season.

BAKST LOSING EYESIGHT

LONDON, Feb. 6.—Leon Bakst, who has designed stage decorations and costumes for all of the big London productions, is suffering from a severe affection of the eyes that may result in his becoming totally blind.

MOSCOVITCH HAS NEW SCRIPT

LONDON, Feb. 9.—"A Government Inspector," a new comedy in three acts, will be presented at the Court Theatre early in April with Marurce Moscovitch in the leading role.

MILLER GETS "WEDDING BELLS"

LONDON, Feb. 9.—Gilbert Miller, recently returned from America, has announced the acquisition of the London rights of "Wedding Bells," now playing in New York.

MOVES TO EMPRESS

LONDON, Feb. 6.—Walter Johnson, formerly at the Tivoli and for some time associated with the Metropolitan, is now musical director at the Empress, Brixton.

MARCHIONESS COMPLETES PLAY

LONDON, Eng., Feb. 7. — Marchioness Townsend has completed a play called "The Fold," which will have its first performance at Manchester, March 1.

CONNIE EDISS TO RETURN

LONDON, Eng., Feb. 7.—It is reported that Connie Ediss will return to the Gaiety Theatre soon. No play has been picked for her as yet, however.

STARTING VALENTINE MEMORIAL

LONDON, Feb. 6.—Plans for the raising of a fund for the maintenance of the widow of Sydney Valentine, late official of the Actors' Association, who brought about the adoption of the standard contract by English managers just prior to his death, were formulated last week at a meeting of the Actors' Association, when resolutions were adopted for the formation of a permanent fund to be known as the Valentine Memorial Pension.

According to the terms of the resolution, provision has been made to pay the widow the sum of $1,500 for this year and, thereafter, to provide her with an income of $780 a year—$15 a week, the Valentine Standard minimum salary, for life. At Mrs. Valentine's death, the interest on the capital is to be devoted to the providing of a pension or pensions for any performer who shall be chosen to receive it by a ballot of the entire Actors' Association. The capital required is $17,500 and of that amount $5,000 has already been collected.

IRVING ESTATE TO ACTORS

LONDON, Eng., Feb. 5.—Under the will of Henry B. Irving, who died recently leaving $195,880, there is a contingent reversion of virtually the whole of his estate to the Actors' Benevolent Fund.

Irving left $2,500 and his household effects to his wife. There are also bequests of $500 each to his son, Lawrence, and his daughter, Elizabeth. All the property is left in trust for his wife for life, with the remainder in trust for his two children for life. Failing issue of both of his children, the property left, on the death of the surviving child, will go to the Actors' Benevolent Fund.

CHURCH TO USE FILMS

LONDON, Eng., Feb. 4.—News comes from Birmingham to the effect that the Rev. C. B. Code, with the sanction of the Bishop of Birmingham, has decided to establish a cinema in St. Bartholome Church, of which he is the vicar. This will be done in an effort to attract the younger people with motion pictures of a religious and semi-religious character. The congregation in that church has dwindled to about twenty.

THREE THEATRES AUCTIONED

LONDON, Eng., Feb. 7.—The Drury Lane, the Strand and the Aldwych Theatres were offered for auction this week, but were later withdrawn, the reserve prices not being reached. The bidding for the Drury Lane started at $500,000 and rose to $770,000. The highest bids for the Strand and the Aldwych were $375,000 and $325,000, respectively.

NEW SHOW GETS OVER

LONDON, Eng., Feb. 5.—The new musical play, "The Sunshine of the World," which opened in Brighton last week, has met with success at its initial performance. The music is by Charles Cuvillier and the cast includes Clare Simons, Martin Iredale, and Alfred W. Clark. It is expected that the play will open in London shortly.

WILL TOUR AMERICAN PLAY

LONDON, Eng., Feb. 6.—Lady Forbes-Robertson will take the American comedy "Come Out of the Kitchen" on tour, opening at Oxford on February 16.

BOTTOMLEY REPLACING CLIFF

LONDON, Eng., Feb. 5.—Robert Bottomley is appearing at the Theatre Royal, Worthing, in the place of Laddie Cliff, in "His Little Widow."

"CINDERELLA MAN" ENDS RUN

LONDON, Eng., Feb. 7.—"The Cinderella Man" has ended its run at the Queens Theatre. It had played 264 times.

GOING TO AMERICA

LONDON, Feb. 6.—Herbert Rule, the English song writer, will sail for America early in March.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
WALTER VAUGHAN, EDITOR
PAUL C. SWEINHART, MANAGING EDITOR

NEW YORK, FEBRUARY 11, 1920

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 841, State Lake Bldg. HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St. R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

A SANE DECISION

We would call to the attention of courts and civic organizations throughout the country, the broad-minded attitude adopted by Judge W. Meredith Yeatman, of Cincinnati, toward the question of the employment of children on the stage. In his decision, rendered in the case of the children who were appearing in "Daddies," Judge Yeatman says, "When their welfare is not being harmed, the courts will not interfere with the procedure of children in the cast."

It is the welfare of children, whether they be employed or unemployed, that we should all be concerned with. For which reason, laws looking to that end should always be encouraged.

But, sometimes, their enforcement does appear to be stupid. Such times are when children, like those in "Daddies," are dragged before the courts. For the most superficial investigation would have disclosed that these children are being looked after as few children are in the best homes in America. They have tutors, and, for the most part, are accompanied in their travels by at least one of their parents or some specially appointed guardian.

All of which leads us to urge upon courts and others concerned with the employment of children on the stage, the advisability of looking upon such things with tolerance, which must necessarily come from a complete understanding of each case.

Nor must it for a moment even be thought that we are inclined to scoff at laws that have for their purpose the protection and welfare of children. Quite the contrary. We feel that laws concerned with the employment of children are essential and should be enforced.

But it does seem more than a bit hard on such theatrical folk as Eddie Foy, whose troubles on account of his children forming part of his act seemed to follow him all over the country; and this, too, despite the fact that his offspring were receiving the care and attention that few unemployed children manage to receive. And the well-known Alexander Kids, who were finally taken overseas by their parents because of the trouble they experienced with the authorities here, is another instance.

So, we reiterate the suggestion—plea, if you will—that there be more tolerance in the enforcement of child labor laws against children of the stage. For, after all is said and done, the stage is a marvelous educating force and, so far as we know, there are no stage children, grown up now, that have ever been reckoned among the illiterate; in fact, as grown-ups, most of them show rare intelligence.

TWENTY-FIVE YEARS AGO

Stephen Grattan was with "The Case of Rebellious Susan" company.

George Thatcher and Carroll Johnson's Minstrels opened at Wilmington, Del.

Harry Clark was with Hyde's Comedians.

"The Birth of Venus" company included Cora Tanner, Grace Golden, Rose Leighton, Elsie Mueller, Joseph Herbert, Willis P. Sweatnam, E. J. Henley and Frank Deshon.

Maggie Cline presented her bicycle act at the Gaiety, Brooklyn.

"Humanity" was presented at the Fourteenth Street Theatre, New York.

Dan Shelby died at Wilkesbarre, Pa.

John W. Norton died at Coatesville, Ind.

Answers to Queries

S. A. W.—Do not know where J. Walter Davidson is now located. Write him in care of THE CLIPPER and the letter will be advertised.

L. E.—Ruth Everett is the name of the girl, but we do not know in what company she is now appearing.

B. C.—She can be addressed care of "The Razzle Dazzle Girls" on the American Burlesque Circuit. They are at the Folly Theatre, Washington, this week.

H. L. H.—There is no one by that name traveling with the "Hello, America" company, nor is there anyone by that name in the employ of Hurtig and Seamon, who own the show.

A. M. C.—Kivo Atkin is just breaking in on the stage.

G. O. B.—The name of Pat Rooney's revue is "Rings of Smoke."

R. L. K.—There are three sisters in the Talmadge family now working for the screen. They are Norma, Constance and Natalie.

L. J. M.—Burlesque shows have certain schedules to follow in regard to routes. These are printed in THE CLIPPER each week.

S. T. V.—Laurette Allen is now playing in "Down Limerick Way," at the Standard Theatre.

G. H. Y.—Louis Schnitzer sailed for Europe two weeks ago on the *Mauretania*.

I. D.—Isabel Rhys is understudy to the prima donna in "Monsieur Beaucaire."

G. H. L.—Yes, Ethel Hale was recently married. She is only after returning from her honeymoon at Palm Beach.

D. V.—James Doel died suddenly in Europe on Aug. 29, 1902.

F. F. V.—The last our records show of Al. Onken is that he was manager of the Coeur d'Alene Theatre, a vaudeville house in Spokane, Wash., in 1902.

T. McA.—Mr. and Mrs. Dick Tracy were in vaudeville some years ago, and, at one time, played in a playlet entitled "A Thorough Liar."

A. I. G.—William George Grant was, many years ago, one of the company of Holmes and Grant. He died in London, Eng., in September, 1881. We are inclined to believe that a son of his is now on the stage.

S. L. G.—Matt Flynn and Sid Euson, Irish comedians and dancers, played after the Civil War.

H. J. N.—You would most likely play your act at least once in a small time house in order to break it in before getting a booking for the bigger circuits.

M. P.—"33 Washington Square" was one of May Irwin's vehicles. It was written by Leroy Scott.

D. K.—Cyril Keightly appeared in "The Little Journey," written by Rachel Crothers. He will shortly appear opposite Miss Crothers in her new play at the Little Theatre, "He and She."

S. G.—"The Middleman" opened in New York at Palmer's Theatre on Nov. 10, 1890.

R. M.—Henry Savage produced "The Merry Widow." Mabel Wilbur starred in it.

I. T. A.—"The Lily" was produced at the Belasco Theatre. Nance O'Neil was featured.

H. H.—Proctor's 58th Street Theatre was opened on Sept. 1, 1895.

E. W.—Henry Miller was leading man with Marie Wainright in 1893.

T. H. D.—Marjorie Rambeau brought suit for divorce against Willard Mack during February, 1917. At the time the action was brought, it was reported that they had been separated for six months. She won her decree.

H. O. K.—Both the Union Square and Daly's Burlesque Theatres on Fourteenth street accepted potatoes for the price of admission at that time. Tehy were taken between the hours of four and five every evening, and distributed to the poor.

G. F. F.—"The White Spot" had its premiere in Schenectady on Feb. 26, 1917. "The Little Lady In Blue" was entirely different than "The Little Blue Devil" show which closed at the Central recently. "The Little Lady in Blue" had its premiere in Washington on Oct. 16, 1916.

S. Q. P.—"Good Gracious Annabelle" was given a two weeks' try-out in Boston before coming to New York for its run.

K. H.—"From Rags To Riches" was one of the plays in which Joseph Santley appeared.

C. B. V.—"The Catch of the Season" was presented at Daly's with Edna May.

MARCIN HAS SEVERAL SCRIPTS

The plays which Max Marcin will produce next spring are: "The Dim Light," a drama by himself and Louis K. Anspacher; "The Daisy Pushers," from a story by Frederick Isham; a play by Eleanor Gates, and several foreign scripts. For this purpose, a company has been incorporated at Albany, capitalized at $100,000. The incorporators are A. C. Thomas, S. P. Friedman and H. S. Bartford.

SMOKING IN THEATRES STOPPED

In a decree issued last week by Dr. Royal S. Copeland, Commissioner of Health, smoking in vaudeville and burlesque theatres will be strictly prohibited during the prevalence of the "Flu" epidemic. Smoking has already been prohibited in legitimate theatres. In future, smokers will have to adjourn to the smoking rooms. This ban will be lifted as soon as the danger of influenza has passed.

"FIDOS" POSTPONE SHOW

The Actors' Fidelity League last week decided to postpone the second New York Testimonial performance which had been announced for Sunday evening at the New Amsterdam Theatre, to February 22, at the same place.

EGAN'S PLAY NAMED

"Kelly and Burke and Shea" will be the name of the musical play in which Thomas Egan will star next season. Augustin MacHugh is the author.

Rialto Rattles

NATURALLY.

'Sfunny thing, the psychology of a name. Take, for instance, "The Bronx Express," down at the Madison Square Theatre. People are crowding that place with rush hour crowds. Next thing, we'll have shows with titles like "Sea Beach Express," "Lexington Avenue Local," "Atlantic Avenue, Brooklyn, Trains," "Queensboro Subway," "Seventh Avenue Express."

SHOULD HAVE KNOWN BETTER.

Maeterlinck should have known better than to get mixed up with J. B. Pond, for anyone meddling with a pond is liable to get "wet all over."

QUITE SO, MISS

She—You know I'm one of Caruso's pupils.

He—I see, the apple of his eye I suppose.

RIDDLE NO. 123456789

"Why are actors in plays and sketches like Chinamen?" says the wise cracker. "I dunno," says the other feller. "Because," says the wise cracker, "they can't go on without their cues."

SO BE IT EVER

Sam Bernard was seen walking up toward The Central Theatre last Wednesday afternoon and nobody recognized him. He stood outside for a while gazing at his own name in lights and someone came over and asked him if the show inside was good. Such is fame.

SHAKING IT MEAN

A sport more popular than shaking the shimmy is the one known as shaking the receiver.

THE SHOCK WOULD BE GREAT

Numbers of us miss the kick in our fluids, but just stop to think what a situation it would be if the chorus lassies lost their kick.

RIGHT ON THE JOB

"If you could send the first message to Mars, what would you say?"

Marcus Loew: "Wire terms immediately for best theater location."

HE KNOWS

Abe Feinberg says an honest dollar is one with the portrait of Washington on it.

PLAY BOTH WAYS

The boys in the N. V. A. play billiards and pool off and on the table.

THEY DON'T AGREE

"I've got two clocks at home that I think are man and wife," says Louis Pincus.

"How do you figure that?"

"Why, they never agree."

DISCOVERED!

Jim Thornton says the reason so many Broadwayites wear those amber-colored glasses is because they make water look like the real thing.

SPEAKING FROM EXPERIENCE

Abe Feinberg says everything comes to him who waits, excepting in the automat.

STANDING ROOM ONLY

"Who is considered the greatest writer of the times?" asked Louis Pincus the other day.

"The prescription writer," answered Clara Rose.

ANOTHER HONEST GEORGE

While traveling over a rocky stretch of road one of the party riding in George Choos's car inquired if he had any shock absorbers on it. "No," answered George, "the shock absorbers are in it."

Tommy Kearns is seriously ill with the influenza.

Darl McDoyle has just gotten over four weeks of the "flu."

Jean Billington opened with "Reckless Eve" on Monday.

Charles Dillingham has gone to French Lick, Ind., to rest.

Grace Dore has joined the Rose and Moon act as pianist.

William Sisto reports the addition of a little girl to his family.

Hermine Shone is recovering from an operation for appendicitis.

Arthur Loew has returned from his honeymoon at Palm Beach.

Cornelia P. Lathrop is now press representative of the Theatre Guild.

Mercedes De Cordova has been added to the cast of "The Passion Flower."

S. K. Smalley is back at his desk again after a slight attack of influenza.

Eva Lynn has been booked to appear in American productions in Australia.

Leo Doelzer is now fully recovered from his recent operation for appendicitis.

Lew Maddis has returned to his desk after a serious attack of the influenza.

Saxon Kling will be in the cast of "Shavings" when it comes to New York.

Daniel Frohman is now in Palm Beach, Fla., stopping at the Royal Poncianna Hotel.

Green and Blyler have begun rehearsals in Flo Ziegfeld's "New Nine o'Clock Revue."

Ben Benjamin, carnival man, is on the road to health, following an operation in Chicago.

Ruth Valle, a diminutive dancer, went into Jean Bedinis revue "Twinkle Toes" last week.

Donald McDonald has been engaged for Kitty Gordon's new musical show "Lady Kitty, Inc."

Frank Lajoie has left on a business trip to Chicago, where he will remain for about three weeks.

Edward F. Schuyler is in town this week and will return to Chicago the latter part of this month.

Edward R. Reese went into the cast of "East Is West" in the role of Billy Bronson last week.

R. J. Schramm is now recuperating at his home in Florida, having recently undergone an operation.

Arthur Pryor and his American band are going to play the big automobile show in Charlotte, N. C.

Maurice Rose, of Rose and Curtis, has been appointed American representative for Andre Charlot.

Valeska Suratt, who has been ill for the past week, opened Monday at the Orpheum, Brooklyn.

Richard Sonobi last week suffered the loss of his wife who died after a short attack of the influenza.

John Merkyl, late of "Some Time" has been engaged for the leading tenor role in "Lady Kitty, Inc."

Nathan Brothers have been forced to cancel several weeks time owing to the death of their father.

ABOUT YOU! AND YOU!! AND YOU!!!

Robert Gilbert, of the team of Gilbert and Saul, was recently married to Fannie Gartner in Schenectady.

Harold La Coste, late of La Coste and Clifton, is opening on Loew time next week with a new partner.

Frances Gilbert, formerly with "Hitchy-koo" is going into the cast of "Good-Night" a new vaudeville act.

Diana Dore has been signed, under a one year contract by Flo Ziegfeld, Jr., for the new "Nine o'Clock Revue."

Harry Bestry, of Chamberlain Brown's office and Helen Bedini, have opened an office in the Putnam building.

Priestley Morrison has been appointed general stage director for all Oliver Morosco productions next season.

Nance O'Neil, star of "The Passion Flower," was given a dinner by the Pleiades Club Sunday evening.

Vanda Hoff, classic and character dancer, has been engaged by F. Ziegfeld, Jr., for the new "Nine O'Clock Revue."

"Sammy" Sample recently became the bride of Lieut. A. T. Westerfield, a non-professional, at Houston, Tex.

Bert and Patty Taub have been compelled to cancel a long route due to throat trouble and nervous breakdown.

Fannie Brice, now in the "Midnight Frolic" will be starred by F. Ziegfeld, Jr., next season in a musical comedy.

William Hock, carnival man, is recuperating from an operation recently performed in the American Hospital.

The Golden Bird opens on Pontages circuit for his fifth consecutive tour May 30, and is booked solid until 1921.

Percy Benton has joined the Orpheum Stock Company, Salt Lake, to play second leads, replacing Harvey Hays.

William Kibble, producer of the "Uncle Tom's Cabin" company arrived in town last week to arrange for bookings.

John Rossi, trombone player with the Chicago Orchestra, is under the care of physicians at the American Hospital.

Martin Beck, president of the Orpheum Circuit and Mort H. Singer, general manager, have left for a stay at Palm Beach.

Victor Snyder, last with the "Hitchy Koo" southern company, has left to accept an engagement in a Broadway production.

Harry Hirsch, treasurer of the Wilson Theatre, Chicago, was operated upon for hernia and is making a splendid recovery.

Fred Knore is rapidly recovering after an operation performed by Dr. Max Thorek of the American Hospital, Chicago.

Guy and Pearl Magley have resumed their route, after being forced to cancel two weeks on account of the illness of Guy.

William J. Thomas, electrician at the Capitol Theater, has been married to Effie Allan, of the Capitol Theater company.

Thomas MacDonald, (Eugene Noland), engaged in picture work, was married last week in Washington, D. C., to Irene Burrough.

Harry Clark, advance man for the Universal Show, arrived in Baltimore last week from South America, via the West Indies.

Wallace Munro has succeeded George Kingsbury as manager of "Three Wise Fools" at the Garrick Theatre, Philadelphia.

Maryon Aye and **Harry D. Wilson**, both members of Bothwell Browne's vaudeville revue, were married last week in Los Angeles.

Frank Rainger has been appointed by Charles Dillingham as resident stage director of "The Night Boat" at the Liberty Theatre.

Mr. and Mrs. Geo. Nagle's son, George Nagle, Jr., of the team of Nagle and King, died last week at St. Mary's Hospital, La Salle, Ill.

Cortez and Peggy, dancers in "Always You," will sail for Paris early in April to play in a Spanish piece called "Jardins de Mercie."

The Cansinos, recruited from vaudeville for the "Night Boat," have been placed under a long term contract by Charles Dillingham.

Winifred Hampton, daughter of Ed Lawshe, known in newspaper and theatrical circles, has made her debut in "Aphrodite."

Payton and Ward were out of the Jefferson and Hamilton last week, due to the illness of Payton who is in a hospital with the "flu."

Maria Namara has been engaged to replace Ruth Shepley, one of the principals of "Adam and Eva" who is seriously ill with influenza.

Peggy Hopkins has been given a house worth $200,000 by Stanley Joyce, Chicago lumberman. The house, a wedding gift, is at Miami, Fla.

Anna Wheaton has been engaged by Mr. and Mrs. Coburn for the principal part in their new comedy with music, entitled, "Three Showers."

Agnes Daly, who has been dancing at the Beaux Arts in Atlantic City, for the past few years, is now in New York appearing at the Pekin.

Harry Lang and Jim Gallagher played Keith's Waldorf and the Orpheum, Boston, the Sunday following their engagement at the Howard.

Eleanore De Cisneros, American opera singer, has filed a summons in a suit for $20,000 damages against the Pathe Freres Phonograph Company.

Robert Rendel, who acts the role of David Stewart, an Englishman, in "The Storm," has returned to the cast after an illness of several days.

Grace Henderson, of the old Lyceum Theatre Stock company will be a member of George C. Tyler's production "Bab," in support of Helen Hayes.

Mrs. Dorothy Waterfall, wife of the Chicago theatre ticket broker, is well again after undergoing several operations at the American Theatrical Hospital.

Roy Gordon and **William Halligan** have been given roles in Edward Clark's "Little Miss Charity." The music of the piece is by S. R. Henry and D. Savin.

Sue MacManamy has been engaged for the cast of William Anthony McGuire's play, "Stand from Under," to be opened here by G. M. Anderson about February 15.

Reginald Barlow of the "Big Game" company received word from Washington last week that he had been commissioned a lieutenant-colonel of the Reserve Corps.

F. Ray Comstock left New York Sunday night for Palm Beach where he plans to remain six weeks.

Beth Martin, daughter of **Ricardo Martin** and **Madame Ruano Bogialav**, will appear with Walter Hampden in "George Washington."

Kittie Moore, daughter of Fred More, manager of the Appolo Theatre, Atlantic City, last week eloped with Paul R. Binder of Philadelphia, a hotel proprietor.

Dot Debeau, a member of the "Bon Tons," was operated on for appendicitis on Tuesday of last week at the City Hospital in Jersey City by Dr. Nevins.

H. E. (Punch) Wheeler, after wintering at the Elks' Club, New Orleans, La., will go out as press agent with the Rubin and Cherry Carnival now at Montgomery, Ala.

John Harwood is staging "The Tragedy of Nan," in which Alexandria Carlisle and a special company are to appear at a series of matinees at the Thirty-ninth Street Theatre.

Margaret Wycherly will act the title role in "Jane Clegg," **St. John Ervine's** play which the Theater Guild will present at the Garrick Theater during the week of Feb. 23.

Helen Keller, the deaf, dumb and blind girl, has been booked in vaudeville and will make her apearance at the Palace about March 1, giving demonstrations in lip-reading.

Lillian Leitzel, the aerial performer in the "Midnight Frolic," and Clyde Ingalls, manager of the side-show of the Barnum and Bailey and Ringling Brothers Circus, were married last week.

Billie De Rex, eccentric dancer, and Carie and Belmont, whirlwind dancers, have been added to the Buckner Revue, now on its fourth week at the Portola-Odean cafe, San Francisco.

Henry Reese Hoyte, at a recent meeting of the Board of Directors of the Metropolitan Opera and Real Estate Company, was elected to fill the vacancy caused by the death of Henry Clay Frick.

Eddie (Hayden) O'Connor, whose opening in Keith's, Philadelphia, in his new act "The Street Corner Philosopher," was postponed owing to an attack of the "flu," will open in Boston in two weeks.

Walter Pouktey and **Ida May Talbot**, both formerly with Louis Selznicks "Bucking the Tiger" company, opened out of town this week in a vaudeville skit called "He Tried To Be Nice" written by **Grant Stewart**.

Rex Kingsley, who, up till Wednesday, was playing in a stock company in Chicago, was on that day struck by an automobile and later removed to a hospital where it was said he was suffering from internal injuries.

Ted H. Maxwell, at present managing his own stock company, was married on the stage of the Ashby Theatre, Hanford, Cal., after the performance last week, to his leading lady, Virginia Chester, a former movie star.

Selbini and **Grovini** are making there last trip around the world, having put back the English and South American time to fulfill their American time and finishing up their tour here before settling at their Sunset Farm, Somerville, N. J.

Laurette Taylor, Ethel Barrymore, Barney Bernard, Frank Bacon, Fannie Brice, Leo Ditrichstein, Wilton Lackaye, Brandon Tynan, George M. Cohan, Willie Collier, Blanche Ring, Clifton Crawford, Ina Claire, Edith Day, Lillian Lorraine, Bernard Granville, Dorothy Dickson and Leon Errol will be seen in the benefit given by the Catholic Actor's Guild, for that organization.

BURLESQUE

QUIZ COMEDIAN IN WEINGARTEN LAW SUIT

CASE TO COME UP SOON

Bert Bertrand, with Charlie Baker's "Tempters" at present, and who was the principal comedian and stage manager of Issy Weingarten's "September Morning Glories" show out of which grew the litigation now pending in the Supreme Court between Weingarten's brother-in-law, Weiss, representing Weingarten and the American Burlesque Association, was privately examined and cross-examined last week regarding his knowledge of the merits of the show. His testimony was taken in the office of Max D. Steuer, Weingarten's attorney, where questions were put to him by Mr. Strauss, of Steuer's office, and Louis D. Frohlich, representing Nathan Burkan, attorney for the American Association.

Bertrand's testimony was taken at this time by special permission of the court, so that he will not have to be a witness at the trial, thus giving him an opportunity to go on the road with his show. The written testimony will be introduced as evidence.

Examined by Mr. Strauss, Bertrand, who stated that his real name is Alexander Bertrand and that his home is in Worcester, Mass., testified in part as follows:

Q.—How long have you been an actor? A.—Eighteen years.

Q.—Have you ever been a stage manager in a burlesque show? A.—For the past seven years.

Q.—And are you now a stage manager? A.—Yes, sir.

Q.—Who owns the show? A.—Charles M. Baker.

Q.—Were you connected with the show, "The September Morning Glories"? A.—Yes, sir.

Q.—And was that show owned by Henry Weiss, plaintiff in this action? A.—Yes.

Q.—When were you connected with that show? A.—The seasons of 1916-17 and 1917-18.

Q.—What did you do with that particular show? A.—Principal comedian and I produced some of it.

Q.—The trouble happened in what season? A.—1917-18.

Q.—Was there any change in the show between the seasons of 1916-17, 1917-18? A.—We put on an entirely different show.

Q.—And you were the chief comedian in this show, 1917-1918? A. Yes, sir.

Q.—Did you manage the show? A. I was stage manager of the show.

Q.—Did you know Mr. Jennings or Mr. Baker during the seasons of 1917-1918? A. Yes, sir.

Q.—Did you know what the connection of Baker and Jennings, of the American Burlesque Association, was in the season of 1917-1918? A.—Censor Committee.

Q.—They were on the censor committee on that show? A.—I think they were the censors.

Q.—And did they censor your show? A.—I think they did.

Q.—Did you have a talk with either Baker or Jennings about the show? A.—I had nothing to say to either one of them.

Q.—In the season of 1917-1918, did you remember where the show opened? A.—Fort Wayne, Ind. Two days in Fort Wayne and we then went to Philadelphia for a week.

Q.—Was anything cut out of the show while you were playing in Philadelphia? A.—Yes.

Q.—What was cut out? A.—The effects that we used in the Submarine scene and the picture. I forget the name of the picture.

Q.—The Merry-Go-Round? A. Yes.

Q.—The Deluge? A. Yes.

Q.—And you said what was cut out, the effects? A.—Yes.

Q.—What do you mean, the effects were cut out? A.—Well, it was practically impossible to do them without the lights, which we did not have in Philadelphia.

Q.—In other words, these scenes that you mention required certain lighting arrangements in order to render them effective? Is that it? A.—Yes, which we had for one day only in Philadelphia.

Q.—And these scenes couldn't be given without the proper electrical lighting arrangement? A.—Yes.

Q.—Was there any electrician traveling with the show? A.—There was not.

Q.—Had you had an electrician with the show the year before? A.—I can't remember.

Q.—Do you remember Mr. Weingarten showing you a letter respecting the electrician? A.—I do.

Q.—Now after you finished your week in Philadelphia where did the show go? A.—I believe the Star, Brooklyn.

Q.—And did the same things occur in Brooklyn with respect to these three scenes? A.—Yes, they stayed out.

Q.—And where did you go then, after the Star? A.—To the Gaiety, Brooklyn.

Q.—And of course the three scenes were out while you played at the Gaiety? A.—They were out there too.

Q.—Then where did you go? A.—I believe we went to Binghamton and Schenectady, I am not sure.

Q.—And then you finally went to Boston, didn't you? A.—Yes.

Q.—And where was the show playing just before you went to Boston? A.—Springfield, Mass.

Q.—And were these three acts the same as when the show was in Springfield? A.—The show had been changed previous to that time and the whole first act had been changed.

Q.—Where had the show been changed? A.—At the Gaiety Theatre, Brooklyn.

Q.—And did you have anything to do with that change? A. Yes, sir. I made every one of the changes. I put on the whole of the first act.

Q.—When you say you put on the first act, just what do you mean? A.—New people, new material.

Q.—Now when this first act was changed, was there any change in the cast? A.—I don't remember exactly, but I believe we changed everybody in the cast, except, possibly, two or three people.

Q.—All these changes happened in the Gaiety Theatre, Brooklyn? A.—A week before we played at the Star, Brooklyn.

Q.—Did you overhear any conversation between Mr. Baker and Mr. Weingarten in the show? A.—Yes.

Q.—Now just tell us what you heard him say? A.—I heard Mr. Baker tell Mr. Weingarten that he had used the same first act that he had on for two years on the same circuit and advised him to put a new first act on.

Q.—And what did Mr. Weingarten say? A.—I thought he would say that he put it on.

Q.—And then a new first act was put on? A.—A new first act was put on.

Q.—Do you remember any other part of the conversation? A.—Well, the conversation was about dresses and displayers, etc. Mr. Baker suggested that we should take a dress that was being worn further down in the show and move it up to the opening. It would look better.

Q.—And what did Mr. Weingarten say? A.—Well, Mr. Weingarten would tell me to do it.

Q.—You were standing there taking the orders? A.—Yes.

Q.—Was anything further said to Weingarten by Baker? Did Baker say anything about the scenery? A.—Not that I heard.

Q.—While you were playing Boston, were there any vaudeville acts put into the show? A.—No.

Q.—In other words, when you gave the afternoon performance of your show you started at the first act and went right through to the last act without any vaudeville being placed in the act or scenes? A.—Mr. Lathrop puts in part of his show.

Q.—So, between the first and second acts there was an act of vaudeville given? A.—Possibly three acts.

Q.—Is that always done in his show in Boston? A.—That is always done.

Q.—So that although your show is a two hour show it took you longer than that to complete? A.—Yes.

Q.—Did you remember anything after the Monday performance? Anything happening? A.—Yes, Mr. Weingarten came back to the stage and told them to hold the people until he made a speech. He said that Mr. Lathrop said the show was very good and to keep it that way.

Q.—Do you remember who were in the cast of this show? A.—Jules Jacobs, Red Martin, and we had a quartet, whose names I don't remember.

Q.—Do you remember a woman named Norma Bell? A.—Yes.

Q.—What part did she play in the show? A.—Prima donna.

Q.—Who else were the principal characters in the show? A.—Daisy Mayfair, I can't remember the others.

(*Continued on Page 34*)

FRANCHISES ARE SOARING IN VALUE

GOOD BUSINESS THE CAUSE

Two attempts to buy a franchise on the Columbia wheel last week brought out the immense appreciation in value that these properties have undergone within the last few seasons, due almost entirely to the unusually good business prevalent on the two big wheels during the last few years.

One of the attempts was made by a western vaudeville man, who, seeing the big takings at burlesque houses, would like to get into the game. Accordingly, he approached the owner of a show known to be operating upon a leased franchise that has about five years more to go. But when the lessee stated that the best he would consider was a certified check for $50,000 the western man very promptly forgot about going into burlesque.

The other attempt was made to buy a franchise from the owner direct, the fact that losses in the stock market had put a bad crimp in his bankroll being depended upon to help in persuading him. When approached, however, the owner refused point blank, stating that though his losses had been severe his franchise was the one thing he possessed that was clear and on which he could borrow money without any trouble. He likewise dropped the effort there.

SOUBRETTE'S FATHER DIES

Ruth and Rosetta Barbour are mourning the loss of their father, who died in New York. Ruth, who is soubrette of the "Follies of Pleasure" company, jumped in from Minneapolis to attend the funeral.

"PEEK-A-BOO" MEMBERS MARRY

Harry Wilde and Kitty Starr, of the "Peek-A-Boo" Company, were married at City Hall, New York, Tuesday morning of last week by Alderman Cruise. Their show was playing Miners Bronx at the time. They were given many timely presents by the members of the company.

WANTS $25,000 DAMAGES

Jeanette Acolia Sortore, formerly with "The Roseland Girls," where she met George O. Marshall, musical director of that company but now with the "Girls From Jazzland" Company has sued him for $25,000, through her attorney, John Santora, on a complaint of breach of promise. She claims that, in the Spring of 1918, Marshall promised to marry her in the Fall of the same year, but that, when the time for the ceremony approached, his love waned and, when pressed for reasons, he admitted that he had a common-law wife whom he could not conveniently get rid of. Miss Sortore further states that Marshall was of an extremely jealous disposition, not only taking up her time exclusively but seeking to prevent her from even looking at anyone else.

Marshall has filed an answer denying the charge. Miss Sortore also says he caused her to leave "The Mutt and Jeff Company" through metal strain, humiliation and disgrace amongst her friends.

The case is scheduled to come up in the Fall. Miss Sortore is now in Jean Bedini's "Peek-A-Boo" company.

REPLACES LYDIA JOPSEY

ROCHESTER, N. Y., Feb. 9.—Olive Le Compte arrived here to-day to join the Harry Hastings Big Show at the Gayety. She will open during the week as prima donna, replacing Lydia Jopsey.

"BOWERY BURLESQUERS" A SURE SUCCESS, WITH COMEDIANS AND CLASS

Seldom have we heard a Columbia audience laugh as much as they did Monday afternoon at Billy Foster and Frank Harcourt, in the "Bowery Burlesquers." The show is filled with healthy and vigorous fun.

The book is called "Going Up and Coming Down," by Lon Haskell, Foster and Harcourt. The special music and lyrics were written by Hughy Shubert.

The story is centered around two aviators, who are to make a record flying trip around the world. Foster and Harcourt are the pair. There are many scenes and situations throughout the offering that are refreshing and out of the old familiar groove.

Foster is doing his "Dutch" in his usual capable manner. He is a great mugger and has funny mannerisms. He is not alone clever but very amusing also.

Harcourt is a fast eccentric comedian, whose line of work is unique in burlesque. He has a true sense of humor and knows how to get a line over for the best results. Foster and Harcourt are a great comedy team. We know of none better in this line of show business.

Dolly Sweet, a petite soubrette, of the French type, with lots of class, registered a success. She is working different than when we saw her in the past and getting better results. She puts her numbers over for plenty of encores, reads lines nicely and works well in scenes. She has a pretty form, looks well in tights and her many changes of wardrobe were a delight to the eye.

Kitty Glasco, pretty in face and form, sang the prima donna role effectively. She rendered each of her numbers with ease and was in good voice. She reads her lines nicely, and offered attractive and pretty gowns.

Libby Hart handled the ingenue part very well and took care of her numbers nicely. She looks well in tights and wore pretty dresses.

Russell K. Hill is an aggressive straight. He has the right idea of working with a comedian. He is a neat dresser and talks well. He has a good Spanish role in the burlesque.

Marty Semon also does a straight and handles himself well. As the king, in the burlesque, he does fine.

Harry Weil and Arthur Mallon are in a number of bits and do well, but put over a good singing specialty late in the show.

The opening of the show is different than any seen so far at this house, with Semon, Hill, Mallon and Weil singing off stage. They then make their entrance and sing again after which the chorus makes an appearance in twos and threes. This is followed with Harcourt, backed by eight girls, singing parodies on "Room 203," which stopped the show, a very unusual thing in burlesque so early in the performance.

Harcourt and Semon went well in a comedy talking scene, which had many witty lines.

Foster, a little later, scored in a comedy talking bit with Hill.

Foster and Harcourt, in their "doctor" specialty, cleaned up. They have a lot of new material and put it over well. It is packed full of funny lines and situations, in which Harcourt, at times, handles Foster pretty roughly. This act got more laughs than some entire shows we have seen at this house.

Another funny scene was at the Aviation Field, when Harcourt and Foster went up in a machine. This was well staged.

A neat duet was offered by Miss Glasco and Marty Semon. It pleased.

One of the best scenic effects shown in many weeks, was the opening of the second part, a storm at sea, with a steamer passing, showing the wireless working and, later, the approaching of an aeroplane, which met with an accident and dropped into the water. It was worked out well and the effects were excellent. The next scene found Foster and Harcourt on a raft, lost at sea. Their dialogue was amusing and it developed into a dandy comedy scene.

Mallon and Weil went over well in their singing specialty in one, in which they offered four double numbers and a single.

Harcourt and Foster again scored in the next scene, with a specialty. Foster played a mouth organ and Harcourt showed us some clever eccentric dancing.

The "bull" bit was well worked up, with Foster and Harcourt doing a "prop" bull.

Hill, Semon, Mallon, Weil and Miss Glasco won favor with a singing specialty in one.

Many good wholesome laughs were heard in the lable bit, with Foster, Harcourt and the Misses Glasco and Hart. The French bit was amusing, as Harcourt, Foster and Miss Sweet offered it.

Hurtig has spared no expense in equipping this show, as it has costumes, scenery and electrical effects.

The "Bowery Burlesquers" is a happy farce, with pretty girls, clever comedians and principal women. It has good material as well. The whole atmosphere of the show is in good taste. It sure is a success.

SID.

BURLESQUE NEWS

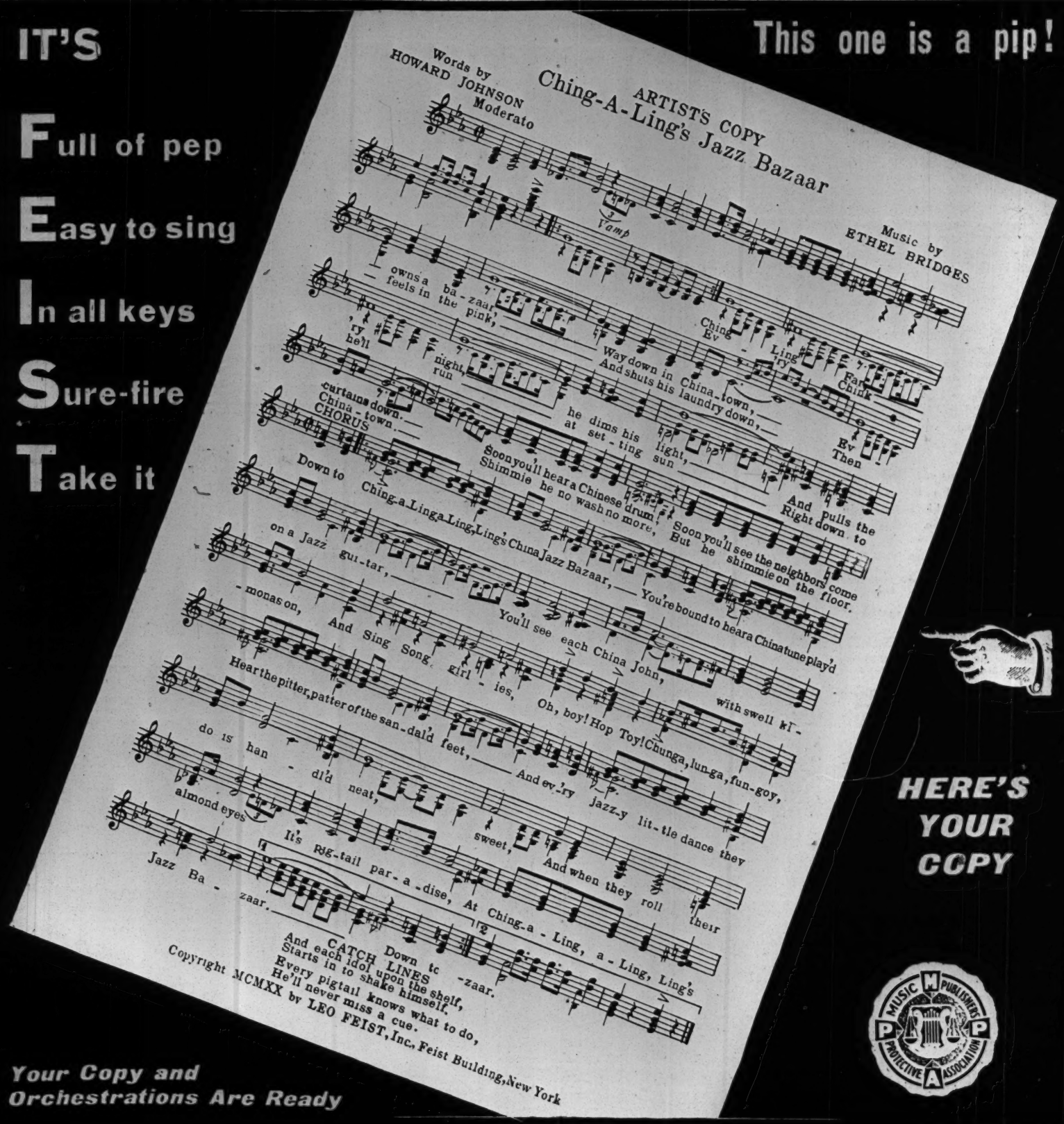
(Continued on Page 34)

You didn't go wrong when you sang "Chong"
Cause you can't go wrong with any "Feist" song
This new Chink song beats "Chong" by far
Here's your copy of "CHING-A-LING'S JAZZ BAZAAR"

IT'S

Full of pep
Easy to sing
In all keys
Sure-fire
Take it

This one is a pip!


ARTIST'S COPY
Ching-A-Ling's Jazz Bazaar
Words by HOWARD JOHNSON
Music by ETHEL BRIDGES
Moderato
Vamp
owns a ba-zaar, feels in the pink,
Ching Ev - Ling-ry Far Chink
Way down in China-town, And shuts his laundry down,
'ry hell night, run
he dims his light, at set-ting sun
Ev Then
curtains down. China-town. CHORUS
And pulls the Right down to
Soon you'll hear a Chinese drum, Soon you'll see the neighbors come
Down to Shimmie he no wash no more, But he shimmie on the floor.
Ching-a-Linga-Ling, Ling's China Jazz Bazaar, You're bound to hear a Chinatune play'd
on a Jazz gui-tar,
You'll see each China John,
-monas on, And Sing Song girl-ies, Oh, boy! Hop Toy! Chunga, lunga, fun-goy,
with swell li-
Hear the pitter, patter of the san-dal'd feet, And ev-'ry jazz-y lit-tle dance they
do is han-di'd neat,
almond eyes sweet, And when they roll their
It's pig-tail par-a-dise, At Ching-a-Ling, a-Ling, Ling's
Jazz Ba-zaar.
Down to -zaar.
CATCH LINES
And each idol upon the shelf,
Starts in to shake himself.
Every pigtail knows what to do,
He'll never miss a cue.
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ST. LOUIS
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A Stone's throw from the Palace Theatre
Next to the Columbia Theatre

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122 Pembroke Arcade
INCINNATI
Lyric Theatre Bldg.
KANSAS CITY
Gayety Theatre Building

MILWAUKEE
734 Grand Avenue
PROVIDENCE
311 Cresser Music Bldg.
LOS ANGELES
836 San Fernando Building
BUFFALO
485 Main Street
PITTSBURGH
312 Camerphone Building

MELODY LANE

BIG PUBLISHERS PLACE WORD ROLL RIGHTS WITH NEW CO.

Consolidated Music Corporation Recently Organized Controls Exclusive Rights of Seven Prominent Houses. Is to Collect Royalties and Handle Music Roll Business

The series of meetings which the music publishing houses of Irving Berlin Inc., M. Witmark & Sons, Leo Feist Inc., Waterson, Berlin & Snyder Co., Shapiro, Bernstein & Co., T. B. Harms & Francis, Day & Hunter, and the Forster Music Co., have for sometime past been holding, took definite shape last week, when the formal announcement of the organization of the Consolidated Music Corporation, and its business plans was made.

George H. (Jack) Bliss, formerly eastern manager of the Q. R. S. music roll manufacturing company addressed a meeting of the roll manufacturers of the country and threw a bomb shell of surprise in their midst by announcing that the Consolidated Music Corporation, a recently formed company, had on Feb. 1st acquired the exclusive word roll rights of the seven publishers mentioned above. Mr. Bliss further stated that he was vice-president and general manager of the new company and in future all matters pertaining to the music roll reproduction rights, the payment of royalties, the adjustment of difficulties between roll cutters and the seven publishers, from which his company had secured rights, would be handled by himself.

In addition to the above Mr. Bliss offered a number of suggestions in regard to the future conducting of the roll business which the manufacturers were invited to discuss and present their views. The matters were taken under consideration and definite arrangements may be made soon.

The Consolidated Corporation and its plans as announced differ somewhat from the story which has been circulated in regard to the publishers starting their own roll manufacturing plant and are doubtless the results arrived at after a score or more meetings. The suggestions offered the roll concerns while apparently fair to the outsider have not according to rumor met with the approval of the roll men, who may decide to turn them down entirely, in which case the new company would be in the position of owning the exclusive word roll rights of seven of the publishing houses and could enter the roll manufacturing business with something like a monopoly.

The music houses, whose word roll rights are controlled by the new corporation form an important part in the music of the world and without them the various roll concerns would be at a decided disadvantage.

One or two of the roll men who were plainly displeased by the suggestions made by Mr. Bliss openly stated that the roll men could start their own publishing house as a method of retaliation or could combine the publishers outside the Consolidated Company and plug and feature their publications.

The publishers associated with the new corporation state that the company was not formed with any idea of controlling the roll industry but with the sole idea of stabilizing the business and for self protection and several instances wherein one or two of the roll companies had sought to obtain exclusive rights from writers as well as to restrict some of the new rolls was quoted.

The roll manufacturing companies have during the past few years prospered greatly. The fortunes made by some, especially those featuring the word rolls has been enormous and the business has grown to such proportions that several of the reproducing concerns are said to have overlooked the fact that the publisher was the real back bone of the industry and have overlooked the value of co-operation with him.

Up to the time of going to press nothing definite in regard to coming to any final arrangement between the roll men and the publishers has been accomplished and in the mean time the plans of the Consolidated company are the main topic of conversation throughout the music publishing field.

MARSHALL IN VAUDEVILLE

Henry Marshall, the songwriter and composer, is going into vaudeville with a new act billed as "Henry Marshall and?". The act has been tried out in some of the nearby cities where it has met with much success. It will be seen in New York within the next two or three weeks.

MOTZAN OPERA COMPLETED

Otto Motzan has completed the score of the new opera "Mariska" which is to be presented early this spring by John Cort. Book and lyrics of the piece are by Irwin Cortland, Geo. E. Stoddard and Harry Cort. Rehearsals will commence within the next week or two.

REMICK RELEASES NOVELTY

The Remick house has just released a new novelty number which is creating a big stir in the circles of comedy singers. It bears the title of "The Hen and the Cow" and is by Al. Bryan and George Meyers.

HOWARD PLACES SONG

Richard Howard has placed a new song with the Gilbert & Friedland Co. It is entitled "Dream of Dreams" and is a semi-high class ballad.

JOE MAXWELL TO PUBLISH

Joe. Maxwell, the vaudeville manager and producer has added a music publishing department to his business and will within the next few weeks issue a number of songs. They are compositions which will be featured in his various vaudeville productions.

LINICK BUYS OUT JACOBY

CHICAGO, Ill., Feb. 9.—Fred Linick, of Linick and Jocoby, has purchased the interest of the former in their theatrical holdings and will, hereafter, devote his entire time to the running of the business. He controls the Ziegfeld and State Congress Theatres.

"PEGGY" SCORES QUICKLY

"Peggy," the new Leo Feist song, is making a reputation for scoring one of the quickest hits on record. It is being sung and played everywhere and is one of the leading sellers in the big Feist catalogue.

LT. GITZ-RICE MARRIED

Lt. Gitz-Rice, the songwriter and composer, was married last week to Miss Ruby Hoffman, a stage and screen favorite. The couple are now in Havana on their weding trip.

MUSIC MEN WATCH WOOLWORTH

Music men are closely watching the Woolworth retail syndicate in an endeavour to learn if the announced plan to put the number "Afghanistan" over to a two million copy sale will ever be realized. There is a great deal of speculation on just now as to just how the number will take with the public and many music men are skeptical as to the final result, wondering if the retail sale will be large enough to justify the big quantities placed in the Woolworth stores.

Reports from the Woolworths seem to indicate that E. Z. Nutting's judgment in regard to the number was good. Mr. Nutting declared on Monday of this week that reports from the Number 1 store located in Chicago and the Detroit store showed "Afghanistan" to be second on the list of the ten best sellers during last week. Stores in New York and vicinity are selling the number in large quantities and re-orders are being daily received at the publishers' offices. In the metropolitan district proper the song is heavily displayed throughout many of the departments in the Woolworth stores and the song is selling big.

At the Music Show, recently completed at Grand Central Palace, the great majority of the mechanical companies exhibiting there, displayed advance advertising signs on "Afghanistan," indicating their deep interest in the song. Talking machine and player piano dealers present at the various sessions reported that they were already in receipt of numerous "calls" for the number.

HERMAN PALEY MARRIED

Herman Paley, of the J. H. Remick & Co. house, was married on Sunday to Miss Freda Chesman, a non-professional. Miss Chesman is the daughter of a wealthy produce dealer and Mr. Paley made her acquaintance a year ago last summer at Belmar, N. J., the introduction having come about through his saving her from drowning while in bathing.

COAST WRITERS FREE LANCING

Joe. McKiernan and Norman Spencer who wrote "Then You'll Know What It Means to be Blue" for Daniels & Wilson are now free lancing. They have placed songs with Jerome H. Remick & Co., Waterson, Berlin & Snyder and the Sherman, Clay & Co. house.

"BLUE DIAMONDS" FEATURED

Harry Lang and Jimmy Gallagher, with the "Lid Lifters" company, are featuring the new Stern song, "Blue Diamonds," in the show as well as in the various vaudeville theatres where they are booked on Sunday nights.

GUMBLE GOING ON LONG TRIP

Mose Gumble of the Jerome H. Remick & Co. music house is leaving next week on a long business trip on which he will visit the principal branch offices of his house.

DONNELLY WITH GILBERT

Harry Donnelly, the composer of "Afghanistan" is now the piano accompanist with the L. Wolfe Gilbert act.

STERLING HAS INFLUENZA

Andrew Sterling, the songwriter, is confined to his home with a severe attcak of influenza.

LEE ROBERTS IN FLORIDA

Lee Roberts, the composer, is spending a two weeks vacation in Florida.

STERN IS THE MANAGER

Abadel is coming to America under the guidance of Jos. W. Stern.

WRITERS DISCARD TEN CENT PLAN

The proposed plan of ten songwriters to organize a music publishing business and issue and exploit ten cent publications has been temporarily abandoned and back of the change of plan is an interesting story.

The ten writers under the name of "A Trip to Hitland" are this week appearing at the Palace Theatre. The act includes Nat Vincent, Leon Flato, Bernie Grossman, Billy Baskette, Billy Fresch, Sam Ehrlich, William Donaldson, Bobby Jones, Al. Siegel and Jimmy Brown. Under the name of the Songwriters' Syndicate, the plans to publish were moving along at a great rate, an office location had been selected and ten numbers were ready to send to the engraver. A call was made on the music buyer of the Woolworth syndicate who listened attentively to the proposal plans and showed much interest in the matter.

A letter from the big syndicate was alleged to have been received by the writers promising them an introductory order of large size.

The writers were enthusiastic, everything was ready to start when another songwriter closely in touch with the situation suggested that it would be a good plan to submit the matter to an attorney. He decided upon a well known theatrical lawyer, who in addition to his theatrical work had for years been in close touch with the music situation. The writers made an appointment and met the attorney in his office. He went into the music situation thoroughly, covering everything from initial production cost up and at the end of his talk the proposed plan to issue ten cent numbers went into the discard. The writers have not given up the idea of music publishing but when they start there will be in their catalogue a number of the high priced or thirty cent numbers.

"BOW WOW" IS NEW NOVELTY

"Bow Wow," a novelty publication issued by the Daniels & Wilson Co. is a favorite with a number of the big orchestras. It is being played by Bosoni, Briglio, Banjo Wallace and other prominent organizations as a one-step and as a song it has been selected by a number of productions.

BORNSTEIN BACK IN TOWN

Ben Bornstein of the Harry Von Tilzer house is back in New York after a flying visit to the branch offices of his company.

STASNY SONG AT CENTURY ROOF

Billy Gedney is scoring a hit of big proportions at the Century roof with the new Stasny Irish waltz ballad "Pretty Kitty Kelly."

NEW MUSIC CO. FORMED

The Popular Music Corporation of Wilmington, Del., has been incorporated for $500,000.

PIANTADOSI IN NEW JOB

George Piantadosi, formerly with the Al. Piantadosi Music Co., is now with the McCarthy & Fisher Co.

FISHER THOMPSON LOCATES

The Fisher Thompson Co. is now located in their new offices at No. 165 West 46th St., New York.

FOYER WITH WATERSON

Bernie Foyer, for the past year with the Harry Von Tilzer house is now with the Waterson, Berlin & Snyder Co.

"PATCHES" IN PICTURES

"Patches," the G. Schirmer song hit, is soon to be seen on the screen, and the clever lyric is to be made into a scenario for a four reel motion pieture.

SOME HIT
CAROLINA SUNSHINE
SOME HIT

VAN AND SCHENCK'S BIG HIT
ALL THE BOYS LOVE MARY
A Great Comedy Song

A REAL HIT
THEY'RE ALL SWEETIES
Going Bigger Than Ever

A BEAUTIFUL IRISH BALLAD
EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

SOME HIT
CAROLINA SUNSHINE
SOME HIT

HARRY VON TILZER
When My Bab S

When My Ba iles o
Words by Andrew B. Sterling and Ted Lewis
Vamp Voice
My Ba-by's eyes are
My Ba-by's lips are
gold-en hued- the Kind I i - dol - ize — and ba-
kis-ses me- well I just can't ex - plain — It sun
there is noth-ing in this world- just like my ba - by's
all the world is filled with love- just like my ba-by's For
me — my heart goes roam-ing to par - di
Smiles at me — There's such a won-de light
light that means just love —
har - mon - y — I sigh — I
Ba-by smiles at me. for

HARRY VON TILZER MUSIC PU
BEN BORNSTEIN, General Manager HERMAN S NCI
CHICAGO—STATE LAKE BLDG. Eddie Lewis, Mgr.
BOSTON—220 Tremont St. Billy Harrison, Mgr.
PHILADELPHIA—KEITH THEATRE BLDG. Suite 705, Harry Link, Mgr.

HANDS YOU ANOTHER SURE FIRE KNOCK OUT
TED LEWIS' Great, Big Hit in the Greenwich Village Follies, N. Y.

ZER
ab Smiles At Me

Music by Bill Munro
Chas.
For when my bar - by smiles at
par - dise — and when my bar - by
light in her eyes — The kind of
kind of love — that brings sweet
it's just a glimpse of hear-en when my
for when my me.

SOME HIT
CAROLINA SUNSHINE
SOME HIT

A COMEDY RIOT
HE WENT IN LIKE A LION AND CAME OUT LIKE A LAMB

A BARREL OF LAUGHS
WHOA! JANUARY
Good for Any Time

A CLASSIC BLUE SONG
I AINTEN GOTTEN NO TIME TO HAVE THE BLUES

SOME HIT
CAROLINA SUNSHINE
SOME HIT

PI. CO. 222 West 46th St., New York
N S NCK, Prof. Mgr. MURRAY BLOOM, Supervisor
SAN FRANCISCO—PANTAGES THEATRE BLDG. Suite 209. Carl Lamont, Mgr.
DETROIT—TUXEDO HOTEL Ted Emery, Mgr.
LONDON Herman Darewski Music Pub. Co.

ROSCOE AILS

AS HE IS

DUPLICATING HIS PREVIOUS SUCCESSES OVER THE KEITH CIRCUIT AT THE

PALACE

THIS WEEK AND HELD OVER FOR NEXT WEEK.

Direction—RAY HODGDON and CHARLIE MORRISON

AS HE IS SEEN

HARRY KRANZ AND BOB LA SALLE

IN

"JAZZ IN A FORM THAT PLEASES"

THIS WEEK—FEB. 9—B. F. KEITH'S PALACE (AGAIN) NEXT WEEK—FEB. 16—B. F. KEITH'S ALHAMBRA

Direction—ROSE & CURTIS

Wright and Wilson

NONPAREIL PANTOMIMISTS

Direction—H. B. BURTON

BERT McGARVEY

LATE "ROLY-BOLY EYES CO." OFFERS THE MUSICAL SATIRE "YOURS IN SKIRTS"

Direction Mr. HARRY FITZGERALD

BELLE MEYERS

JUST SONGS IN VAUDEVILLE

COOKE, MORTIMER & HARVEY

The ORIGINATORS and GREATEST Exponents of Basketball on Bicycles in the LIGHT, and the ORIGINATORS and ONLY Exponents of Basketball on Bicycles in the DARK. Fully Protected. Direction HORWITZ and KRAUSS.

DRAMATIC and MUSICAL

"MY GOLDEN GIRL," WARDELL'S FIRST SHOW HAS CHARM AND PEP

"MY GOLDEN GIRL"—A musical comedy in two acts. Book and lyrics by Frederic Arnold Kummer; music by Victor Herbert. Produced by Harry Wardell, and presented at the Nora Bayes Theatre, Monday evening, February 2, 1920.

CAST

Wilson .....Robert O'Connor
Blanche .....Dorothy Tierney
Kitty Mason.....Evelyn Cavanaugh
Capt. Paul de Bazin.....Richard Dore
Arthur Mitchell.....Victor Morley
Peggy Mitchell.....Marie Carroll
Martin .....Raymond Barrett
Mr. Hanks.....Ned A. Sparks
Mr. Pullinger.....Edward See
Helen Randolph.....Helen Bolton
Howard Pope.....George Trabert
Mrs. Judson Mitchell..Edna May Oliver
Clarence Swan.....Harold Vizard
Mildred Ray.....Victoria White
Lois Booth.....Adele Boulais

The music of "My Golden Girl" is full of that melodious lilt and effulgent charm that we find in Victor Herbert's scores when he is at his best. And, if he wasn't at his best in this show, he came so near it that there's scarcely any difference. For example, it is quite certain that the song, "My Golden Girl," will soon be sung, hummed or whistled by a goodly proportion of our well known population. And, as for "Ragtime Terpsichore," "Name the Day" and "A Little Nest for Two," it would not be at all surprising if these songs, too, achieved wide popularity, for there is that about their tunes that clings to the memory.

The book, furnished by Frederic Arnold Kummer, proved to be nothing more than a light vehicle for the music; it being concerned with the efforts of a young married pair to obtain a divorce so that they may each take unto themselves new mates whom they have become enamored of. Two lawyers, a couple of parents-in-law, a butler and a maid, and several others figure in the proceedings. Had the author properly realized the possibilities of his book, this show might have been infinitely funnier than it is. Having cut his story, which is obvious, there is just enough humor in the piece to carry it across.

But what we really wish to speak about is Jeannette Dietrich, the youthful and vivacious chorus girl, who distinguished herself beyond any one else in the cast. As the left end girl in the "Shooting Star" number in the second act, her dancing was quickly noted by the audience, for hers is a rare and radiant personality that must be noted so full of the exuberance of youth is it. And, as for her ability to dance, we'll say she can, in every sense of the word. And also, we predict a most successful stage career for her, for the audience called and recalled her times without number, until she must have grown tired of coming out and bowing in acknowledgment of the enthusiasm she had aroused.

All of which must have had its effect on the rest of the chorus, especially the girl on her left, for we can remember no musical show where the girls in the chorus appeared to be so full of pep and danced so gracefully as in this one. All of them seemed to be vying with Miss Dietrich for stellar honors.

Evelyn Cavanaugh, in a specialty dance number with her partner, Richard Dore, who played a French officer in the show, aroused considerable enthusiasm, too. For she proved herself to be a dancer of superior skill and ability together with incomparable grace.

Ned Sparks was good as the cryptic lawyer, because he is quite a subtle comedian; George Trabert, as an affinity, has a tenor voice of fine calibre. But he did not seem to be quite sure of his performance. Robert O'Connor and Dorothy Tierney, as a butler and maid, respectively, were bright spots in the cast, especially by reason of their dancing and humorous antics in the last act.

Helen Bolton, Edna May Oliver, Edward See, Harold Vizard, Marie Carroll and Victor Morley gave good performances, their work standing out, individually, just about as they are here mentioned.

This is the first production of Harry Wardell, Al Jolson's erstwhile understudy at the Winter Garden, and it may be said that he has not stinted himself in his efforts to present a first-class musical show. For "The Golden Girl" is nothing if not a first-class musical show that bids fair to remain here a long time.

"BREAKFAST IN BED" PUTS BIG LOAD ON FLORENCE MOORE

"BREAKFAST IN BED." A farce comedy in three acts by George Feydeau; adapted by Willard Mack and Hilliard Booth. Presented by A. H. Woods, at the Eltinge Theatre, Tuesday evening, February 3, 1920.

CAST.

Raphael Bates.....Harry Hanlon
Terry.....Tommy Meade
Hugo Getsit.....Vincent Dennis
Emily Duval Bates...Florence Moore
Benjamin Colby.....Will Deming
Gloriana Gorgeous.....Clara Verdera
Irene Anderson.....Gladys Gilbert
Jack Marston.....Leon Gordon
General Koschnoduff..C. Hooper Trask
Seth Latimer.....Fred Strong
Prince Nicholas.....Jules Epailly
Mazie.....Anne Lorentz
Camera Man.....J. O. Hewitt
Justice of the Peace..Waldo Whipple
Police Officer.....William S. Ely

Although A. H. Woods some time ago announced his intent of discontinuing the production of bedroom comedies another of the species has made its appearance at the Eltinge Theatre.

The weight of the entire production rests on the shoulders of Florence Moore. In fact, one might sum up the specific entertainment value of the piece as being ninty-nine per cent Florence Moore and one per cent play. But, for all this clever comedienne's ability for making people laugh, the play, somehow or other, falls far below the usual standard of Woods' productions. A few more similar plays will do more toward sounding the knell of the bed chamber comedy than all the ranting of Roundhead reformers since the vogue of this particular species of farce.

The story concerns one Emily Duvale, a motion picture star, and her various escapades, which result from an agreement between the actress, her lover, Ben Colby, and a young man, Jack Marston, whose godfather holds in trust a large sum to be paid him on his wedding day. So, Emily becomes a party to a mock marriage.

Her fiance is then called away on the eve of a masque ball, leaving his friend, Jack, to take care of Emily. They go, but leave early and start cabareting. The next morning we find them in Jack's apartment, Emily in bed and Jack on a couch. Ben comes back suddenly and learns that Emily has spent the night with his friend and straightway starts out to find a preacher.

In the last act, we find the stage set for the wedding ceremony. Ben has been successful and, thinking the whole affair to be a fake, Jack and Emily are married, with the godfather as witness. After the ceremony, Ben discloses that the marriage was not a fake, but the real thing.

But two heads are always better than one. So, Emily and Jack frame him, forcing upon him the role of co-respondent. And so we find him as the curtain is about to drop for the last time, attired in a pair of blue pajamas, trying to explain to the police how he came to be found in Emily's room.

Florence Moore was as funny as ever, scoring the best laughs of the evening. Will Deming played the role of Ben Colby and Leon Gordon was good as Jack Marston.

"THE NIGHT BOAT" TIED UP AT LIBERTY FOR A LONG STAY

"THE NIGHT BOAT." A musical comedy in three acts, founded on a French farce by A. Bisson; book and lyrics by Anne Caldwell, music by Jerome Kern, and presented by Charles B. Dillingham at the Liberty Theatre, Monday evening, February 2, 1920.

CAST.

Minnie.....Marie Reagan
A Workman.....Irving Carpenter
Mrs. Maxim.....Ada Lewis
Barbara.....Louise Groody
Mrs. Hazel White.....Stella Hoban
Freddie Ives.....Hal Skelly
Inspector Dempsey.....John Scannell
Bob White.....John E. Hazzard
Captain Robert White.....
.....Ernest Torrence
The Steward.....Hansford Wilson
Dora De Costa.....
.....Lillian Kemble Cooper
Florence De Costa.....Betty Hale
Mrs. De Costa.....Mrs. John Findlay

There is a world of merriment in "The Night Boat." You come away with the feeling that the plot doesn't matter, the music doesn't either, but that the players do, and very much so, too.

How can the plot, which is even shallower than the shallowest part of the Hudson, matter, when it is considered that it merely concerns a "cheating" husband, who tells his wife and mother-in-law he is the captain on one of the night boats that ply between here and Albany? Obviously, this is a good excuse for an erring husband to stay away from home several nights each week, during the summer, when it's warm and he's feeling warmer. In the end, his marital duplicity is discovered.

Just the same, Anne Caldwell has touched her book with a humorous finesse and gilded her lyrics so gladsomely that the whole manages to be charmingly distinctive. And, as for the music, there is that about this Kern score which blends admirably with the rollicking nature of the story; jazzy at times, then soft and sentimental, with a good melodic strain running through the whole. We would hardly call the score an original one, but it is characteristic of its most intelligent composer. And it may be noted right here and now, that Frank Sadler's orchestration, with its quaint and melodious blending of brass, string and wood instruments, proved to be, in this instance, a splendid bit of musical functioning. "Good Night Boat" and "Left Alone Again Blues" are the two songs that were accepted most favorably.

We do not know whom to mention first in connection with stellar honors. For, if we should say John E. Hazzard, immediately the affable, dainty and most graceful Louise Groody comes to mind. She pranced and cavorted, assisted by Hal Skelly, in almost matchless fashion, thus endearing herself mightily to the audience and winning a most distinctive place for herself. Ada Lewis, as the suspicious dowager, made a thing of joy of her part. And, while we are still commending with words of high praise, we must not forget to mention Stella Hoban, Ernest Torrence, Hansford Wilson and Lillian Kemble Cooper, for each one of this quartette of players semed to be singularly suited for his or her part.

The "Plot Demonstrators," a peachy sextette of maidens who set forth in song what it was all about, proved to be one of the joys of the performance. The girls are Lola Curtis, Arline Chase, Evelyn Conway, Lois Leigh, Mildred Sinclair and Bunny Wendell. The Cansino Brothers danced a specialty number in lithe and graceful fashion, and Mona Celete, whom we remember for her excellent work in "Just a Minute," was a dazzling Hawaiian in a special number that she did.

Dillingham has provided pretty girls, fine setting and a general atmosphere of class.

NEW LIBERTY THEATRE OPENS

FORT MONROE, Va., Feb. 8.—Last night marked the opening of the new Liberty Theatre here with "La La Lucille" as the programed attraction. This house is owned and operated by the Government and possesses the latest modern theatre equipment. It has a seating capacity of 2,000 and will present vaudeville and road shows weekly, with motion pictures. The opening was attended by both army and state officials. Assistant Secretary of War Benedict Crowell delivered the speech of acceptance. All attractions will be booked through Major J. O. Donovan, officer in charge.

WANT DANCES SUPPRESSED

PITTSBURGH, Feb. 7.—In an effort to suppress improper dances in this city, an organization of dancing masters was formed here this week. They plan petitioning the City Council to adopt an ordinance regulating such dancing.

"BEYOND THE HORIZON," A FRANK TRAGEDY, IS VERY INTERESTING

"BEYOND THE HORIZON." A tragedy in three acts, by Eugene G. O'Neill. Presented by Oliver Morosco, at the Morosco Theatre, Tuesday afternoon, February 3, 1920.

CAST.

Robert Mayo.....Richard Bennett
Andrew Mayo.....Edward Arnold
Ruth Atkins.....Helen MacKellar
Captain Dick Scott.....Max Mitzel
Mrs. Kate Mayo.....Mary Jeffery
James Mayo.....Erville Alderson
Mrs. Atkins.....Louise Closser Hale
Mary.....Elfin Finn
Ben.....George Hadden
Dr. Fawcett.....George Riddell

Produced at a special matinee at the Morosco Theatre, "Beyond the Horizon" proved to be an interesting and significant play by Eugene O'Neill, a promising young author, who, as yet, has not learned all the tricks that go with playwriting. Setting forth a theme strong in its human appeal, the play is frankly a tragedy.

The story is woven about two characters, who, though closely knit, vary widely in type. They are brothers, Robert and Andrew. The former longs to be free of the grind of farm life and dreams of far-off places, the sea and adventure. Incidentally, he is poor of health and when a sea-faring uncle suddenly appears, his parents plan to ship him for a long sea voyage.

All would have gone well, but, at the last moment, the girl, whom he thought loved his brother, confesses that he is the object of her affection. So, he leaves his dreams, announces his intent to remain at home, and marries the girl. The other brother, chagrined to find himself not favored, takes his place on the voyage.

As the months go by, the girl awakens to the fact that she has made a mistake; she does not love Robert. In a tensely dramatic scene, she upbraids her husband, who has both made a mess of farming and their lives. She tells him that on Andrew's return he may take the road if he chooses and let Andrew run the farm. But, when Andrew returns, he soon shows that his youthful love is cured and in a single day he is off to Argentine.

The luckless couple then muddle along on the farm and things go from bad to worse, until, in the last act, Robert dies and finds his chance to escape from the little valley and go to far places.

This in brief is the story of the play.

Richard Bennett and Edward Arnold, as the two brothers, and Helen MacKellar, as the wife, offer deeply studied, graphic and finely felt acting in their respective characterizations. Others who helped to make the performance a success were Louise Glosser Hale, Max Mitzel, Erville Alderson and Mary Jeffery.

MR. GEO. CHOOS

PRESENTS

EDDIE VOGT

IN

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Keith's—Edwin George—Camillas Birds—Morris & Campbell—Irving & White—LaPetite Jennie—Baldwin, Blair & Co.—DeWolf Girls.

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Keith's—Ann Gray—Swift & Kelly—Joe Cook—Spanish Revue—Tarsan—McDevitt, Kelly & Co.—Segal & Irwin—Greenlee & Drayton.

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Keith's—Hallen & Hunter—Patricola & Meyers—Davie Roth—Lillian & Twin Bros.—Herbert's Dogs—Herbert Clifton.

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Shea's—Dickinson Beagon—J. C. Kelly—Reed & Tucker—H. Fredericks—Dancing Dorans—Dugan & Raymond—3 Nitos.

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Keith's—W. Gaxton Co.—Herman & Shirley—3 Lordens—Quixy 4—Juliet—G. Yeoman—Miller & Bradford—Musical Johnsons.

WILMINGTON.

Garrett—Malcolm Lamar—Friedn & Downing—Martyn & Florence—M. & A. Clark—Ziska & King—Demarest & Collette.

WASHINGTON.

Keith's—Dobson & Co.—Elinore & Williams—Chong & Moey—Eddie Foyer—Wilton Sisters—D. Shoemaker Co.—Mosconi Family.

YOUNGSTOWN.

Hippodrome—Nelle Nichols—U. S. Glee Club—Potter Hartwell—Ragged Edge—Bert Howard—Athos & Reed—Holmes & Le Vere.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Alexander Carr Co.—Santos & Hayes—Sybil Vane Co.—Meredith & Snoozer—Crawford & Broderick—Will J. Ward & Girls.

Palace—Overseas Revue—T. & K. O'Meara—Jas. L. Browning—Emily Darrell—Chris Richards—Pielert & Scofield.

State Lake—Singer's Midgets—Eva Shirley & Band—Hayden & Ercelle—Ash & Hyams—Ricer & Werner—Man Off the Ice Wagon.

CALGARY AND VICTORIA.

Orpheum—Wm. Rock & Girls—Leo Zarrell & Co.—Man Gray—Mower & Avery—Baraban & Grohs—Harry Rose—Le Maire & Hays Co.

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Orpheum—Evelyn Nesbit—Kitner & Reaney—Claudia Coleman—Lucas & Inez—Mahoney & Auburn—O'Donnell & Blair.

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Orpheum — Flashes — Marshall Montgomery — Stuart Barnes—Jordan Girls—Ernest Evans Co.

LINCOLN.

Orpheum—Ford Sis & Band—Master Gabriel Co.—The Rickards—Willie Solar—Dolly Kay—Bensee & Baird—Roy & Arthur.

LOS ANGELES.

Orpheum—Extra Dry—Lew Brice Co.—Lyons & Yosco—Bob Hall—Ruth Budd—Elfried A. Wynn—McRae & Clegg—4 Mortons.

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Orpheum—Mlle. Nitta Jo—Montgomery & Allen—"and Son"—Basil Lynn—Phila Co.—Casting Wards—Myers & Noon Co.

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Orpheum—Gertrude Hoffman—Mrs. G. Hughes Co.—Collins & Hart—Joe Laurie—Jas. J. Morton—Frawley & Louise—Ward & Dooley.

WILWAUKEE, WIS.

Palace—Jas. B. Morton Co.—B. & J. Creighton—Howard & Fields—Claude & Marion Cleveland—Monroe & Grant—Paul Corchas, Jr.

Majestic—Jimmy Hussey & Co.—Lillian Shaw—Indoor Sports—Mme. Claire Forbes—Lydia Barry.

NEW ORLEANS.

Orpheum—U. S. Jass Band—Comfort & King—The Sharrocks—Beginning of the World—Martelle—The Pickfords.

OAKLAND.

Orpheum—Josephine & Henning—Chas. Grapewin Co.—Sam Hearn—Edith Clifford—Bert Fitzgibbon—Hickey Bros.—Ishikawa Bros.—Steele & Winslow.

OMAHA.

Orpheum—Olga Petrova—Howard's Ponies—Grace De Mar—Barber & Jackson—Jack Osterman—La Mont Trio.

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Orpheum — Morgan Dancers — Harry Cooper — Jason & Haig—Marconi & Fitzgibbon—Van & Bell—Burns & Frabito—Pisano & Co.

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Orpheum—For Pity's Sake—Ryan & Orlob—Elsa Ruegger & Co.—Kenney & Hollis—Duffy & Caldwell—Bradley & Ardine—Lucille & Cockie.

(Continued on page 27.)

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THE WORLD'S BEST SILENT COMEDIAN — I ADMIT THAT STATEMENT TAKES IN CONSIDERABLE TERRITORY—BUT I LIKEWISE CONTEND I AM CONSIDERABLE COMEDIAN

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JOHN AND ANNA **O'DONNELL** COMEDIAN AND SOUBRETTE MIDNIGHT MAIDENS

AT LIBERTY **LEW LEDERER** CARE SID, N. Y. CLIPPER

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THAT NEW KIND OF COMIC SIGNED TO 1922, **JACK** "SNOOZE" **KINNEARD** WITH WORLD BEATERS

INGENUE DIRECTION ROEHM AND RICHARDS **LEE JOELET** HURTIG AND SEAMON'S SOCIAL MAIDS

Myrtle Andrews I MUST BE GOOD TO BE WITH SLIDING BILLY WATSON SHOW

FEATURED COMEDIAN **CHAS. BURNS** INVITES OFFERS FOR NEXT SEASON 2nd Season STAR AND GARTER SHOW

TUMBLING WITH THE NOVEL HEAD SPIN **MAY HAMILTON** ACROBATIC SOUBRETTE WORLD BEATERS

KAHN'S SHOW LAST WEEK, MADE OF BITS, WAS VERY WELL LIKED

The book staged by Tom Barrett last week at Kahn's Union Square, was called "Shimmy Cafe" and "Dr. Pill, or, Squire for a Day." Both were bit pieces, with plenty of numbers interspersed throughout the entire offering.

The comedy was in the hands of Barrett and Joe Rose. Barrett did an Irish character, portraying the role differently than any we have seen at this house. He is a great "hoofer" and gives the audience several opportunities to see what he can do in this line. Rose is again doing Hebrew, a part which he takes care of nicely.

Harry Mandell, who recently closed with the "Grown Up Babies," is doing the "straight" here now and is a big improvement over his predecessor. He is a good talker and a neat dresser, and he should be used more in the bits with the comedians. In this way the bits would go over better, as a good "straight" man can "feed" almost any kind of a comedian for laughs.

Miss Lorraine, who has been losing weight recently, was right at home in the bits and scenes. She also led several numbers. In her "Slow and Easy" number, she did a very cute shimmy.

Norma Bell put her numbers over with a bang and showed up well in the bits. Her costumes were very pretty, too.

"Smiling" Helen Adair, who bubbles over with a beaming personality, again rendered her numbers successfully and displayed an attractive wardrobe.

Grace Howard wore two dresses last week that made the patrons of the Union Square sit up and take notice. Her white gown, trimmed with ermine, was very pretty and of a neat design. She also wore a purple colored dress trimmed with a dark fur, which was very pretty. She put all her numbers over nicely and worked well in several bits.

Hazel Hargis was taken ill early in the week and was not working at the matinee Thursday.

The show opened in a pretty palace set, with the girls seated at tables. Each of the principals appeared, one after the other, and did a specialty.

The "kiss" bit was worked up very nicely by Barrett, Rose and Miss Adair. Mazie Howard filled in for Miss Hargis and led her number, "High Brown Babies Ball," putting it over with lots of "pep." Mandell and Miss Bell offered a neat duet which was followed by a "Doctor" bit offered by them and Barrett.

The "acting" bit was amusing as offered by Rose, Barrett and Miss Lorraine.

In Miss Bell's number "Now I Know," Etta Maloney, a very pretty girl in the chorus, offered a whistling solo of the chorus of the song exceptionally well and it was generously encored.

Barrett and Grace Howard went over very nicely in their singing, talking and dancing specialty.

The "pill" or "woman hater" bit was done by Barrett, Rose, Mandell and the Misses Howard, Adair and Bell.

The girls of the chorus looked well and went through their numbers with plenty of life and as though they enjoyed the work.

SID.

BURLESQUE NEWS

(Continued from Page 15)

JACK SHARGEL QUITS

Jack Shargel has closed at the National Winter Garden. Wenn Miller, a young juvenile, and Emma Kohler, prima donna, opened there last week.

YES! I

ARTHUR MAYER

have been re-engaged to go back with ABE REYNOLDS next season. We are at Miner's Bronx this week

STARS OF BURLESQUE

LOU BARRY
SOUBRETTE — BON TONS

VIOLET PENNEY
SOUBRETTE — LID LIFTERS

SID CURR-OUT **MARION**
THE FUNNY JEW AND DUTCH COMEDIAN — At Liberty for Next Season

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DOING STRAIGHT AND GOING STRAIGHT — WITH LEW KELLY SHOW

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SOUBRETTE — MONTE CARLO GIRLS

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INGENUE WITH THE PRIMA DONNA VOICE — With Victory Belles
Signed With James E. Cooper for Next Season

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The Lyric:

Her yesterdays all were laden with care.
No labor was ever too great.
All her tomorrows are given to love,
To her children, her home and her mate.
Tenderly serving from the hour of our birth
Her hopes and her prayers are untold,
And if there is one whom she loves beyond all
It's the Prodigal sheep of the fold.
What a wonderful work is a Mother's on earth.
Molding the lives of men.
God bless her and keep her forever.
World without end.
Amen.

"MOTHER"
Melody by GEO. EDGAR JOHNSON
Lyric by PASCAL J PLANT
Largo Tenderly
Her yes - ter - days all were
la - den with care No la - bor was ev - er too great
All her to - mor - rows are giv - en to love to her chil - dren her home and her
mate. Ten - der - ly serv - ing from the hour of our birth Her hopes and her
prayers are untold And if there is one whom she loves be - yond
all It's the prod - i - gal sheep of the fold
What a won - der - ful work is a moth - er's on earth Mould - ing the
lives of men God bless her and keep her for -
ev - er World with out end. A men.

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Most attractive engagement in show business. Apply in person only.

HOLIDAY GREETINGS TO ALL!

VAUDEVILLE BILLS

(Continued from Page 23)

SACRAMENTO AND FRESNO.

Orpheum—Rainbow Cocktail—Una Clayton Co.—Ivan Bankoff Co.—Francis & Overholt—Fay Courtney—Ford & Urma.

ST. PAUL.

Orpheum—John B. Hymer & Co.—Princess Radjah—Watts & Hawley—Maurice Burkhart—Fox & Ward—Mirano Bros.—Samaroff & Sonia.

SALT LAKE CITY.

Orpheum—Nat Nazarro, Jr., & Bd.—Bernard & Duffy—Four Readings—Pietro—Marmein Sisters & Schoole—Eva Taylor Co.—Lachmann Sisters.

SEATTLE.

Orpheum—Henry Santry & Band—Maria Lo—Harry Jolson—Lightners & Alex.—Kinney & Corinne—Kennedy & Nelson—Bruce Duffet Co.

ST. LOUIS.

Orpheum—Ciccolini—Hyams & McIntyre—Harry Green Co.—Venita Gould—Olympia Desval & Co.—Brendel & Bert—William Ebs—Meinotte Duo.

VANCOUVER.

Orpheum—Emma Carus & Co.—J. Kennedy & Co.—Ames & Winthrop—Ed Morton—Marino & Maley—Mlle. Rhea & Co.—Hughes Duo.

WINNIPEG.

Orpheum—Billy Shaw's Revue—Avery & O'Neil—Bostock's Riding School—Byrnes & Gehan—Phil Baker—Sarah Padden & Co.—Libby & Nelson.

BRIDGEPORT.

Poli—Innis Brothers—Model Mermaids. (Last Half)—Armstrong & Downey—Sammy Duncan—Ida May Chadwick & Dad—Model Mermaids.

Plaza—Herman & Clifton—Clara Theodores & Co. (Last Half)—May Foster & Co.—Martin & Elliott.

HARTFORD.

Palace—Lorimer & Carbrey—Martin & Elliott—Good Night—Larry Cumer—La Hoen & Dupreece. (Last Half)—Smith & Inman—Jack Joyce—Four Melody Maids—Cy Compton & Co.

NEW HAVEN.

Bijou—May Foster & Co.—Claire Sisters—Herbert & Binet—Sammy Duncan. (Last Half)—Monde—Herman & Clifton—Innis Bros.—Clara Theodores & Co.

Palace—Armstrong & Downey—Wallace Galvin—Ida Mae Chadwick & Dad—Chas. McGoode & Co. (Last Half)—Aerial La Vales—Larry Cumer—Good Night.

SCRANTON.

Poli—Hanson Duo—Leon Varvara—Broadway Higgins. (Last Half)—Worden Bros.—Pagana—New Nestor & Sweethearts—McCabe, Robinson & Co.—Gossler & Lubsy.

SPRINGFIELD.

Palace—Daisy & Wilson—Farrell & Hatch—Burke, Walsh & Nana—Reynolds & White—Cy Compton. (Last Half)—Claire Sisters—Longacre Trio—Playmates—Newport & Stirk—Chas. McGoods & Co.

WILKES-BARRE.

Poli—Worden Bros.—Pagana—Ned Nestor & Sweethearts—McCabe, Robinson & Co.—Gossler & Lusby. (Last Half)—Hanson Duo—Leon Varvara—Broadway Higgins.

WATERBURY.

Poli—Smith & Inman—Jack Joyce—Four Melody Maids. (Last Half)—Lorimer & Carbrey—Herbert & Binet—Wallace Galvin—La Hoen & Dupreece.

WORCESTER.

Poli—Newport & Stirk—Playmates—Aeriel La Vales. (Last Half)—Burke, Walsh & Nana—Reynolds & White—Royal Pekinese Troupe.

Plaza—Monde—McManus & McNulty. (Last Half)—Daisy & Wilson—Farrell & Hatch—Kane, Mori & Moore.

REGINA AND SASKATOON.

Pantages—Harvard, Holt & Kendrick—Hope Vernon—Valand Gamble—Hasel Kirke Trio—Empire Comedy Four—Bird Cabaret.

EDMONTON.

Pantages—Kremka Bros.—Lucy Bruch—McGrath & Deeds—Girls Will Be Girls—Fred Allen—Asahi Troupe.

CALGARY.

Pantages—Gypsy Trio—Marston & Manley—Walter Fenner & Co.—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

GREAT FALLS AND HELENA.

Pantages—Phil La Toska—Perrone & Oliver—Patrick & Otto—Alleka, Pinthea & Presco—Quinn & Caverly—Oh Mike.

BUTTE.

Pantages—Fred & Anna Pelot—Reynard & Jordon—Perlera Sextette—Sherman, Van & Hyman—Florence Rayfield—Berlo Girls.

SPOKANE.

Pantages—Aerial Patts—Allen Lindsay & Co.—Four of Us—Lorner Girls—Neil McKinley & Co.—Great Leon.

SEATTLE.

Pantages—Rosier & Dog—Green & Pugh—Maurice Samuels & Co.—Jones & Sylvester—Ted Shawn's Dancers.

VANCOUVER.

Pantages—Winton Bros.—Gertrude Newman—Bender & Meehan—Business Is Business—Texas Comedy Four—Little Hip & Napolian.

VICTORIA.

Pantages—Act Beautiful—Coffman & Carroll—Ed Blondell & Co.—Holiday in Dixieland—Chas. Olcott—Mary Ann.

TACOMA.

Pontages—Three Bullawa Girls—Danny & Donegan—Samaroff Trio—Edie & Ramsden—Bob Albright—Hill's Circus.

PORTLAND.

Pantages—Lieut. Barry & Miss—Marconi Bros.—Martha Homilton & Co.—Baron Lichter—Gildea & Phillips—Brazilian Heiress.

SAN FRANCISCO.

Pantages—Mori Bros.—Goetz & Duffy—Eldridge, Barlow & Eldridge—Bert Stoddard—Ward & King—Henriette De Serris—Bud Snyder.

OAKLAND.

Pantages—Love & Wilbur—Naida Norrine—Peerless Trio—Jovedah De Radjah—La France & Kennedy—Yip Yip Yaphankers.

LOS ANGELES.

Pantages—Frank Shields—Harmony Trio—Roach & McGurdy—Hendrix Belle-Isle—Gelli Troupe.

SAN DIEGO.

Pantages—Depage & Yokov Sisters—Mary Dorr—Howard & White—Dancing Davey—Hickman Bros.—The Corinthians.

LONG BEACH.

Pantages—Geo. & May Le Fevre—Ray Lawrence—Archer & Bedford—Hyman Meyer—Eddie Foy & Family—Five Partrowas.

SALT LAKE.

Pantages—Novell Bros.—Robinson's Elephants—John T. Ray & Co.—International Nine—Mair & Gibson Sisters—Cavanna Duo.

OGDEN.

Pantages—Cole & Densby—Ida Russell—Forrest & Church—Stephens & Brunelle—Rising Generation—Happy Jack Gardner & Co.

DENVER.

Pantages—The Gallons—Harry & Etta Conley—William Dick—Verna Mersereau & Co.—Brady & Mahoney—Making Movies.

PROCTOR CIRCUIT

(Week Feb. 9)

NEW YORK CITY.

5th Ave. (First Half)—Sam Mann & Co.—Sheldon & Haslam—Estell & Burt Gordon—Allen Bronson & Co.—Lube Meroff & Co.—Oscar Mirano Trio. (Last Half)—Betty Bond—Johnny Black & Darden—Cronine Merry Men.

23rd St. (First Half)—Ed Marshall—LaMont & Wright—Those French Girls—Bell & Bellgrade—Lawrence Crane & Co. (Last Half)—Anger & Packer—M'Llis & Co.—Georgie Campbell & Co.—Meyers Burns & Wood—Gabby Bros. & Clark.

Harlem Opera House (First Half)—Wright & Wilson—Georgie Campbell & Co.—Orben & Dixie—Wm. H. Armstrong—New Leader—Molley & Frances. (Last Half)—Sailor eRilly—Worden Bros.

125th St. (First Half)—Bondo Van & Lee—Jas. & Etta Mitchell—Edmono Dalby—Rahn & Back. (Last Half)—Those French Girls—Stocktons Terriers—Four Buttercups—Jack McAu Life.

58th St. (First Half)—Minnie Faust & Bro.—Daniels & Walters—McManus & McNuity—Captor Four—Reynolds, Walsh & Reno—McCormick & Irving—Flirtation. (Last Half)—Hawthorne & Cook—Rekonie—Marguerite Padula—Ziska & King—Ketchem & Cheatem.

YONKERS.

(First Half)—Maybelle Adams & Co.—Old Honie Four—Hawthorne & Cook—Marguerite Padula—4 Ortons. (Last Half)—Minnie Faust & Bro.—Arthur Haval & Co.—Wilson & Larsen—Diero.

81st St.—McFarlan Sis.—Lloyd & Christie—Herbert Brooks—Fall of Eve—3 Maronos—Spanish Revue.

MT. VERNON.

(First Half)—Whiting & Burt—McConnell & Austin—Faber & McGowan—Gaudamidts—Powers & Wallace—Harry Holman & Co. (Last Half)—Jas. & Etta Mitchell—Maybelle Adams & Co.

BROOKLYN.

Halsey (First Half)—Boland & Devarney—Huston & Olmsted—Mattie Ferguson & Co.—Geo. Austin Moore—Clemon Billing & Co. (Last Half)—Musical Van Cooks—Marr & Eyre—Mollie Fuller & Co.—Largay & Snee—Scanlon Denno Bros.—Scanlon.

GREENPOINT.

(First Half)—Jim the Jazz King—McFarland & Palace—Arthur Havel & Co.—Caplane & Wells. (Last Half)—Ed. Marshall—McConnell & Austin.

PROSPECT.

(First Half)—Four Buttercups—Tony—Lew Dockstader—Kennedy & Rooney—Gabby Bros. & Clark. (Last Half)—McFarlane & Palace—Allen Bronson & Co.—Maxine Bros. & Bobby.

ALTOONA.

(First Half)—Turner & Grace—Fenn & Naree—Petticoats—Bevan & Flint—Welch, Mealy & Montrose. (Last Half)—Connell, Leona & Zippy—Manning Sisters—Al. Latell & Co.—Joe Browning—Sheilan Terry & Co.

ALLENTOWN.

(First Half)—McGinty Kids—Adams & Griffith—Walter Law & Co.—Larry Comer—Thorn & Twins. (Last Half)—Robert Swan—Holmes & Holliston—Gillen & Mulcaney—Under the Apple Tree.

ALBANY.

(First Half)—Aerial Levalls—Foley & Latour—Helen Pingree & Co.—Tom Gillen—Bothwell Brown & Co. (Last Half)—The Briants—Marg. Ford—Grew & Pates—Cahill Romain—Bothwell Brown & Co.

AUBURN.

(First Half)—Flying Mayos—Wilkins & Wilkins—Grew & Pates—Pressler, Klaiss & Saxe. (Last Half)—Oxaki & Takj—Bob Randell—Smith & Antsin—Libby Sparrow & Co.

AMSTERDAM.

(First Half)—3 Martells—Cortez Sisters—Wolfe & Stewart—Fox & Britt—9 Whitep Hussars. (Last Half)—Tozart—Clay & Robinson—Tommy Allen & Co.—Howard & Craddock—Chas. McGood & Co.

CANTON.

Herbert Trio—Rodero—McCarthy & Faye—Magic Glasses—Miller & Bradford—Jonia & Hawaiians.

CAMDEN.

(First Half)—3 Tivoli Girls—Furman & Nash—Walter Foshter & Co.—Canfield & Rose—Tetsowari Japs. (Last Half)—LeHoen & Dupree—Lillian Watson—Ellis & Irwin—Fisher & Gilmore—Everett's Monkeys.

CHESTER.

(First Half)—7 Moors—Ben Smith—Louis Carter & Co.—Fisher & Gilmore—Joe Thomas Saxotette and Eva Hale. (Last Half)—Breen Family—Furman & Nash—Melody Mansion—Nevins & Mack—The New Leader.

ELIZABETH.

(First Half)—Maurice & Maura—Leu Hawkins—Warren Girls—Kingsley Benedict & Co.—Murphy & Lachmar—Schepps Circus. (Last Half)—Frank & Darse Roberts—Lawrence Crane & Co.—Honeymoon—Alexandria—Eddie Cox & Lauretta McDermott & Band.

(Continued on page 31)

LOVE'S SUNSET

THE SONG WITH A WONDERFUL MELODY

Beautifully Illustrated Slides Free to Singers

Con Spirito
Let's nev-er lose the sun-shine Which has so long been ours, Let's
cling to youth's sweet spring-time And pluck the love-ly flow'rs. Be
old in years but nev-er Be old in mind and heart, And
then old age, my dar-ling, Will seem life's grat-lest part.
D.C.

Time turns us old, my darling,
Love keeps us young meanwhile,
And though you're grey, my darling,
Yet young is your sweet smile.
The fancy days fled from us
As some sweet story told,
But the love we bore in courting
Has never yet grown old.

Let's never lose the sunshine
Which has so long been ours,
Let's cling to youth's sweet springtime
And pluck the lovely flow'rs.
Be old in years but never
Be old in mind and heart,
And then old age, my darling,
Will seem life's gentlest part.

We're marching in the sunset,
But what have we to fear,
For we have lived and loved, dear,
And that's our purpose here.
True death may separate us
From earth but we shall be
A proof of love, my darling,
Out in eternity.

THE NIGHT IS FULL OF STARS, DEAR

"Like its companion, 'The Night Is Full of Stars, Dear', sings melodiously and with simple sincerity of love and Robert H. Brennen has also found a melody worthy of the lyric by Warren Ariail."

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Hilarious Italian Musical Entertainers

WANTED FOR
AL. G. FIELD MINSTRELS

AMERICA'S REPRESENTATIVE ORGANIZATION
34TH—SUCCESSFUL YEAR—34TH

WANTED—COMEDIANS with good singing voices

WANTED—SOLOISTS and chorus singers

WANTED—DANCERS must be experienced in all styles of dances

WANTED—MUSICIANS for band and orchestra

Also two French horns, Italian harp, oboe.
Company furnishes gold band instruments, made by the C. G. Conn Company for our especial use.
Orchestra does not black up and all wardrobe is furnished.

WANTED—A SINGLE AERIAL act to be presented in big sailor act

WANTED—TWO MEN to do TRAMPOLIN VAULTING act in big number

Company pays hotels and sleeping car fare and furnishes wardrobe.
Send no press matter or photos to be returned.
Address all foreign letters to home office, 50 Broad Street, Columbus, Ohio. Other letters as per route in this paper.

AL. G. FIELD

SIDNEY **BYRON** AND **PRICE** BETTY

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LORRIANE EVON

A Sure Box Office Attraction Booked Solid Until 1921

STRAIGHT MAN WHO "CAN" SING

WALTER AUSTIN

of OH! FRENCHY CO.

"Con." *Variety* says: Walter Austin is a good straight, dominating all his situations, wearing his clothes well, and handling his allotted share of the dialogue to good effect.

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ALYCE LUCILLE

SHELDON AND DAILEY

"NIFTY SONGS AT THE PIANO"
Dir.—PETE MACK

JANE and GLORIA

"JUST TWO GIRLS"

IN VAUDEVILLE

TOM FRANK

GORDON and GERMAINE

BOOKED SOLID. U. B. O.

THELMA SEAVELLE

THE HURRICANE SOUBRETTE 3rd Season with "Hip, Hip, Hooray Girls"

NEW ACTS AND REAPPEARANCES

(Continued from Page 11)

BLACK AND DARDENELLA

Theatre—*Harlem Opera House.*
Style—*Singing, Dancing, Instrumental.*
Time—*Sixteen Minutes.*
Setting—*Full Stage (Special).*

Johnny S. Black has taken advantage of the big hit made by the song he and Felix Bernard wrote and is now doing the act with a very talented young lady whom he bills as "Dardenella."

The act opens in one, where the girl is seen at a newstand showing four of the theatrical papers, and talking to Black. She tells him of a dream, and the next scene is supposed to be it. It shows her seated on top of the Earth with Black in an areoplane called the "Loveland Express." He tells her he will take her to Loveland.

The two top quarters of the Earth are then pulled up and, as they rise, a very pretty pink setting arranges itself around the stage. The manner in which this is done is novel and also very effective. Black and the girl enter, and, with Black at the piano, they sing a number about "Loveland," following it with a dance. Black then announces that he will render his own composition, "Dardenella," and plays that number on the saxophone. While it is true that Black did write part of it, it isn't quite fair to Felix Bernard that his name should be entirely left out.

Black also plays the violin during his act and sings and dances with the girl, who is attractive and dances exceptionally well. Except for the one or two spots mentioned, and a few gags that are decidedly in bad taste, such as giving the girl a ring, getting a kiss for it, and then pulling out his watch and chain to give to her, the act is neat and will please.

G. J. H.

TALBOT O'FARRELL

Theatre—*Palace.*
Style—*Songs.*
Time—*Sixteen minutes.*
Setting—*In one.*

Before O'Farrell sang his first number he explained to the audience that he caught hold of one of our "flu" germs and is just able to get around. However, he sang four songs in true Irish style, with the high and middle register holding much melody.

"A Kingdom in Your Eyes," was the first song rendered and, from that moment on, he scored a deserved hit. "An Old Fashioned Lady" contained a few pretty strains and is suited to his mannerisms. "If I Could Paint a Picture of You" and an "Irish Prayer Song" completed the offering. O'Farrell is a tall man weighing in the neighborhood of 225 pounds and has a happy idea of song rendition. He will find the going very easy after he becomes acclimated to our style of entertainment. His wardrobe closely resembles that of "Beau Brummell" whom we so often see in books. However, let's hope that he will soon be well again, as acts of his description are always welcome. J. D.

THE HAUNTED VIOLIN

Theatre—*Twenty-third Street.*
Style—*Hokum.*
Time—*Fourteen Minutes.*
Setting—*In two.*

The haunted violin is entertainment only in that it is a novelty. It begins with a man playing a selection, in the middle of which he lays down the violin, which continues to play the piece, although there is a decided change in the sound, which then resembles that of a phonograph with a cracked record more than anything else. He then takes the violin through the audience, and a number of people call for songs, both popular and operatic, and the violin plays a part of each. He also leaves the violin on the stage and goes through the audience taking various articles and asking the violin to tell what it is he has in hand. B. O'G.

"A TRIP TO HITLAND"

Theatre—*Palace.*
Style—*Singing, piano, comedy.*
Time—*Twenty-five minutes.*
Setting—*In three.*

Acts of like description have often been spoken of by writers of hits, but it remained for this aggregation of "Tin Pan" alley stars to put it over.

As the curtain ascends, five are seated at pianos and the other five are standing close to the player. Sam Ehrlich introduces Bobby Jones and he sings a short introduction, followed by the presentation of the members of the company through the announcement of one of the song hits they have written. Immediately after the number is either played or sung, Jones pins a badge on the individual. This was received by the audience with a big hand, due to the novelty of the idea.

Bernie Grossman then sings a new comedy song called "I'm Telling you," after which Ehrlich announces that the pianist will play their latest number, entitled "Scissors." This number went over with a bang. "The Laughing Vamp," written and sung by Billy Frisch, bids fair to become a national hit and he rendered it to perfection. The big punch arrives at the finish when they "show" the audicence how a popular ballad is written. Each supplies a line or melody and, after it is compiled, Nat Vincent sings the ballad. This number is a classic and excellently demonstrated by Vincent.

The ten who make up the offering are: Nat Vincent, Leon Flato, Bernie Grossman, Billy Baskette, Billy Frisch, Sam Ehrlich, William Donaldson, Bobby Jones, Al. Siegel and Jimmy Brown.

The act is sure fire and could headline on any first class bill, as it not alone is interesting but contains a world of amusement and entertaining qualifications. J. D.

PAUL DECKER & CO.

Theatre—*Alhambra.*
Style—*Playlet.*
Time—*Twenty-two minutes.*
Setting—*In three.*

Paul Decker and Company offer a playlet that includes four people.

The story is about Jack Denum, Jr., (Paul Decker) and his wild escapades in connection with wine, women and song. His dad, Jack Denum, Sr., the head of a large corporation, gives him a job as porter for his company at a salary of $12 per week, after the lad has been thrown out of a number of positions, gotten for him by his father. Immediately upon his arrival at the office he begins making love to his father's private secretary. The son has just arrived from New Rochelle in a taxi, not having enough money to buy a railroad ticket. The taxi is still outside and his father is willing to give him only one week's salary in advance. Jack plays the part of the maltreated son to perfection. The father goes out and Mr. Rawlston, a rich speculator from the west, with whom Mr. Denum has an important engagement arrives. The son, after almost spilling the beans several times, puts over the deal, planned by his father.

The father returns to the office later and, when he learns the condition of affairs, he makes Jack a partner in the firm. B. O'G.

FRENCH, FIELDS AND FOLEY

Theatre—*Keeney's.*
Style—*String Instruments.*
Time—*Fourteen Minutes.*
Setting—*In One.*

French, Fields and Foley, three young fellows, start their act playing a violin, banjorine and guitar. They all play well and make a neat appearance. The violinist plays a solo, after which the other two play a number of popular pieces on the banjorines. The trio end their act with some fast jazzy music, using the violin and two banjorines. B. O'G.

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Hurtig & Seamon's, New York, 9-14; Empire, Brooklyn, 16-21.
Abe Reynolds'—Miner's Bronx, New York, 9-14; Orpheum, Paterson, 16-21.
Best Show in Town—Olympic, Cincinnati, 9-14; Star and Garter, Chicago, 16-21.
Ben Welch's Show—Palace, Baltimore, 9-14; Gayety, Washington, 16-21.
Behman Show—Star and Garter, Chicago, 9-14; Gayety, Detroit, 16-21.
Beauty Trust—Jacques, Waterbury, 9-14; Miner's Bronx, New York, 16-21.
Billy Watson's Parisian Whirl—Star, Cleveland, 9-14; Empire, Toledo, 16-21.
Bon Tons—Gayety, Boston, 9-14; Grand, Hartford, Ct., 16-21.
Bowery—Columbia, New York, 9-14; Casino, Brooklyn, 16-21.
Bostonians—Empire, Toledo, 9-14; Lyric, Dayton, O., 16-21.
Burlesque Revue—Gayety, Kansas City, 9-14; Gayety, St. Louis, 16-21.
Burlesque Wonder Show—Empire, Brooklyn, 9-14; Empire, Newark, 16-21.
Dave Marion's Show—Gayety, Buffalo, 9-14; Gayety, Rochester, 16-21.
Follies of the Day—St. Joe, Mo., 8-9; Victoria, Chicago, 16-21.
Girls A-La-Carte—Gayety, Detroit, 9-14; Gayety, Toronto, 16-21.
Girls of the U. S. A.—Orpheum, Paterson, 9-14; Majestic, Jersey City, 16-21.
Girls De Looks—Empire, Newark, 9-14; Casino, Philadelphia, 16-21.
Golden Crook—Park, Youngstown, 9-11; Akron, 12-14; Star, Cleveland, 16-21.
Harry Hastings' Show—Gayety, Rochester, 9-14; Bastable, Syracuse, 16-18; Lemberg, Utica, 19-21.
Hello, America—People's, Philadelphia, 9-14; Palace, Baltimore, 16-21.
Hip Hip Hooray—Lyric, Dayton, 9-14; Olympic, Cincinnati, 16-21.
Lew Kelly Show—Gayety, Omaha, 9-14; Gayety, Kansas City, 16-21.
Liberty Girls—Gayety, Toronto, 9-14; Gayety, Buffalo, 16-21.
Maids of America—Gayety, Montreal, Can., 9-14; Empire, Albany, 16-21.
Million Dollar Dolls—Cohen's, Newburgh, 9-11; Cohen's, Poughkeepsie, 12-14; Casino, Boston, 16-21.
Mollie Williams' Show—Bastable, Syracuse, 9-11; Lumburg, Utica, 12-14; Gayety, Montreal, Can., 16-21.
Oh, Girl—Columbia, Chicago, 9-14; Berchell, Des Moines, Ia., 15-18.
Peek-a-Boo—Casino, Brooklyn, 9-14; People's, Philadelphia, 16-21.
Roseland Girls—Majestic, Jersey City, 9-14; Perth Amboy, 16; Plainfield, 17; Stamford, 18; Park, Bridgeport, 19-21.
Rose Sydell's Belles—Gayety, Pittsburgh, 9-14; Park, Youngstown, 16-18; Grand, Akron, 19-21.
Sam Howe's Show—Gayety, St. Louis, 9-14; Columbia, Chicago, 16-21.
Sight Seers—Empire, Albany, N. Y., 9-14; Gayety, Boston, 16-21.
Social Maids—Casino, Philadelphia, 9-14; Hurtig & Seamon's, New York, 16-21.
Sporting Widows—Casino, Boston, 9-14; Columbia, New York, 16-21.
Star and Garter Show—Grand, Hartford, Conn., 9-14; Jacques, Waterbury, Conn., 16-21.
Step Lively Girls—Berchell, Des Moines, Ia., 8-11; Gayety, Omaha, Neb., 16-21.
Twentieth Century Maids—Gayety, Washington, 9-14; Gayety, Pittsburgh, 16-21.
Victory Belles—Stamford, Conn., 11; Park, Bridge, Conn., 12-14; Cohen's, Newburgh, 16-18; Cohen's, Poughkeepsie, 19-21.

AMERICAN WHEEL

All Jazz Review—Olympic, New York, 9-14; Gayety, Brooklyn, 16-21.
Aviator Girls—Gayety, St. Paul, 9-14; Gayety, Minneapolis, 16-21.
Broadway Belles—Cadillac, Detroit, 9-14; Englewood, Chicago, 16-21.
Beauty Revue—Gayety, Newark, 9-14; Broadway, Camden, 16-19; Grand, Trenton, 20-21.
Bathing Beauties—Armory, Binghamton, 9-11; Auburn, 12; Niagara Falls, 13-14; Star, Toronto, Ont., 16-21.
Blue Birds—Empire, Providence, 9-14; Olympic, New York, 16-21.
Cabaret Girls—Empire, Cleveland, 9-14; Cadillac, Detroit, 16-21.
Cracker Jacks—Standard, St. Louis, 9-14; Park, Indianapolis, 16-21.
Dixon's Big Review—Penn Circuit, 9-14; Gayety, Baltimore, 16-21.
Edmund Hayes' Show—Empress, Cincinnati, 9-14; Lyceum, Columbus, 16-21.
Follies of Pleasure—Century, Kansas City, 9-14; Tulsa, Okla., 15-20.
French Frolics—Englewood, Chicago, 9-14; Haymarket, Chicago, 16-21.
Girls From the Follies—Empire, Hoboken, 9-14; Star, Brooklyn, 16-21.
Girls From Joyland—Tulsa, Okla., 8-11; Standard, St. Louis, 16-21.
Girls-Girls-Girls—Victoria, Pittsburgh, 9-14; Penn Circuit, 16-21.
Grown-Up Babies—Majestic, Scranton, 9-14; Armory, Binghamton, 16-18; Auburn, N. Y., 19; International, Niagara Falls, 20-21.
Kewpie Dolls—Gayety, Minneapolis, 9-14; Gayety, Sioux City, 16-21.
Lid Lifters—Gayety, Brooklyn, 9-14; Gayety, Newark, 16-21.
Midnight Maidens — Plaza, Springfield, Mass., 9-14; Grand, Worcester, 16-21.
Mischief Makers—New Academy, Buffalo, 9-14; Empire, Cleveland, 16-21.
Monte Carlo Girls—Star, Toronto, Ont., 9-14; New Academy, Buffalo, 16-21.
Oh, Frenchy, Mt. Morris, New York, 9-14; Majestic, Wilkes-Barre, 16-21.
Pacemakers—Gayety, Milwaukee, 9-14; Gayety, St. Paul, 16-21.
Parisian Flirts—Park, Indianapolis, 9-14; Lyceum, Columbus, 16-21.
Pat White Show—Majestic, Wilkes-Barre, 9-14; Majestic, Scranton, 16-21.
Razzle Dazzle Girls—Folly, Washington, 9-14; Bijou, Philadelphia, 16-21.
Record-Breakers—Haymarket, Chicago, 9-14; Gayety, Milwaukee, 16-21.
Round the Town—Trocadero, Philadelphia, 9-14; Empire, Hoboken, 16-21.
Sliding Billy Watson Show—Grand, Worcester, 9-14; Howard, Boston, 16-21.
Social Follies—Lyceum, Columbus, 9-14; Victoria, Pittsburgh, 16-21.
Some Show—Star, Brooklyn, 9-14; Plaza, Springfield, 16-21.
Sport Girls—Gayety, Louisville, 9-14; Empress, Cincinnati, 16-21.
Stone & Pillard Show—Bijou, Philadelphia, 9-14; Mt. Morris, New York, 16-21.
Sweet Sweetie Girls—Gayety, Sioux City, 8-11; Century, Kansas City, 16-21.
Tempters—Broadway, Camden, 9-12; Grand, Trenton, 13-14; Trocadero, Philadelphia, 16-21.
World Beaters—Howard, Boston, 9-14; Empire, Providence, 16-21.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona—Thursday.
Williamport, Pa.—Friday.
York—Saturday.

TO HOLD RECEPTIONS

The Theatre Assembly, of which Mrs. Christopher Marks is president, held its February board meeting last week at the Hotel Astor, at which arrangements were made for receptions to be held in Brooklyn, Bronx, Washington Heights and Newark, N. J. The Annual luncheon and Theatre Assembly Follies of 1920 will be held at the same hotel on April 24. At this gathering the Follies will comprise a play given by the members, the scene being laid in Palm Beach. Rehearsals are now under way with Mrs. James N. Ballantine, dramatic director, and Dr. Christopher Marks, musical director.

LEMAIRE GOING TO EUROPE

Rufus Lemaire leaves for Europe this week, to look over foreign productions.

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ED. EDWARDS, Philadelphia, Pa., 35 South Ninth St.
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DOC HOWARD, Cincinnati, O., 621 Main St.
BARTLETT HOLMES, Detroit, 25 Detroit Opera House
GABE NATHAN, Los Angeles, Cal., Superba Theatre Bldg.
CHARLES WARREN, London, Eng., 2-3-4 Arthur St., W. Oxford St., W. C. 1.
BARNEY HAGAN, Seattle, Wash., 500 Mantallos Bldg.

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3 HERE AND MORE TO COME !
MARVELOUS HIT
MY GARDEN OF MEMORY
WILL ENCIRCLE THE EARTH
TERRIFIC HIT
IF YOU'RE ONLY FOOLING 'ROUND ME
(WHY DON'T YOU PUT ME WISE?)
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YOU KNOW WHAT THAT MEANS
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JOHNNY GREEN...Prof. Mgr., Buffalo

Just a Couple of Hoofers

GUY THE MAGLEYS PEARL

B. F. Keith's Palace Theatre This Week (Feb. 9)

Orpheum—Bushwick—Colonial—Alhambra—Royal—81st St.

Dir. Max Hayes

READ THE CLIPPER—On Sale Everywhere

EASTON.
(First Half)—Robert Swan—Holmes & Hollis-ton—Gillen & Mulcaney—Under the Apple Tree. (Last Half)—McGinty Kids—Adams & Griffith—Walter Law & Co.—Larry Comer—Time & Tile.

HARRISBURG.
(First Half)—Connell, Leona & Zippy—Manning Sisters—Al. Latell & Co.—Joe Browning—Sheila Terry & Co. (Last Half)—Turner & Grace—Fern & Marce—Petticoats—Bevan & Flint—Welch Meely & Montrose.

ITHACA.
(First Half)—Albert Donnelly—Pagans—Mrs. Eva Fay—Fox & Ingraham—Hubert Dyer & Co. (Last Half)—Eddie Hill—Hobson & Beattie—Around the Map—Bert & Betty Wheeler—Mrs. Eva Fay.

JERSEY CITY.
(First Half)—Auger & Packer—Stocktone Terriors—Bling Goddess—Cronins Merry Mey. (Last Half)—Wright & Wilson—McCormick & Irving—Jed & Mandah Dooley—Caplane & Wells.

LANCASTER.
(First Half)—West & Edwards—Dalton & Craig—Al. Lester & Co.—Eight Black Dots. (Last Half)—Ben Smith—Cheyenne Minstrels—Murphy & Lachmare—7 Moors.

McKEESPORT.
(First Half)—Claxton & May—Barney Williams & Co.—Armstrong & Joyce—Santry & Norton. (Last Half) — Ross & Ashton — Billy Davis—Richard.

MONTREAL.
Page Hack & Mach—Celina's Circus—Lambs Manikins—Zardo.

NEWARK.
Maxine Bros. & Bubby Worden Bros.—Marie Gasper—Johnny Black & Darden—Jed & Ethel Dooley—Kaufman Bros. & Fields—Margena & Gates—Sidney Phillips.

OTTAWA.
Jack Innis—Clark & Berman—Newell & Mkst—4 Morok Sis—The Cat—Eldora.

PHILADELPHIA.
Grand St.—Ward & Van—Karteill—O'Connor & Dixon—Grober's Animals—Columbia & Victor—Murray Sisters.
Nixon—Johnny Ford & Girls—Kingsley Benedict & Co.—The Fabyes.
Alleghenny—Jean Adair & Co.—Gardner & Hartman—Frank Fagan—3 Harmong Girls—Jim the Jazz King.
Keystone—Gordon & Germain—Donohue & Fletcher—McConnell & Simpson—Tabor & Green—Mr. Chaser.
Wm. Penn (First Half)—Roland Travers & Co.—Shea & Carroll—Coakley & DunLevy—Vine & Temple—Billy Bouncer & Co. (Last Half)—Capt. Betts Seals—Conley & Webb—Louis Carter & Co.—Geo. Austin Moore—Joe Thomas Sextette & Eva Hale.
Girard (First Half)—Capt. Betts Seals—Cook & Smith. (Last Half)—Welcome Home—Shea & Carroll.

PATERSON.
An Artistic Treat—Dobbs & Welch—Submarine F-7—Frank & Ethel Carman—Cy & Mary Stebbins.

PASSAIC.
(First Half)—Three Van Cooks—Sully & Thurston—Largay & Snee—Myers, Burns & Wood—Scanlon Denno Bros. & Scanlon. (Last Half)—Foster & Peggy—Pedwick & Devere—Will Armstrong & Co.—Bartlett Smith & Sherry—Wilbur & Lyke.

PITTSBURGH.
Doman—Bergman & Leonard—Nora & S. Kellogg — Devoe & Stortzer — Theda Bernard — The Night Boat—Alf Grant—Joe Dealey & Sister.

READING.
(First Half)—Relle Bros.—Jack Reedy—Black & White Revue—Kellum & O'Dare—McCarton & Marone. (Last Half)—Florida Four—Harry & Harmon—Linton & Lawrence—Duffy & Sweeney—Rose & Moon.

STAMFORD.
(First Half)—Reynolds & White—Stewart & Sheldon—Bartlett, Smith & Sher — Rudi Bellon Duo. (Last Half)—Keene & Foxworth—Harry Oaks & Co.—Fuller & Vance—Selbini & Grovino.

SYRACUSE.
(First Half)—Octavo—McCabe Robinson Trio—Florence Henry & Co.—Hobson & Beattie—The Lampinis—The Yealtos. (Last Half)—Amedio—State Comedy 4—Bernard & Scarth.

SCHENECTADY.
(First Half)—Tozart—Howard & Craddock—Ed. Hume & Co.—Smith & Austin—International Review. (Last Half) — Flying Mayos — Alice Hamilton—Wolfe & Stewart—Pressler Klaiss & Sax.—9 White Hussars.

SYRACUSE.
(First Half)—Osaki & Taki—Clay & Robinson—Libby Sparrow & Co.—Bob Ramdell—When Dreams Come True. (Last Half)—3 Martells—Cortez Sisters—McGreevy & Doyle—Fabor & McGowan—When Dreams Come True.

TROY.
(First Half) — Chas. McGood Co. — Cahill & Romaine—McGreevy & Doyle—Alice Hamilton—Mabel Be Careful. (Last Half)—Albert Donnelly—Foley & Latour—Tom Gillen—Ed. Hume & Co.—Fox & Britt—Aerial Levalls.

TORONTO.
Patrice & Sullivan—Jean Gordon's Players—Bullet Proof Lady—Mel Klee—Brown Gardner & Barnett.

UTICA.
(First Half)—Basquale & Golden—The Briants—Emma Stephens—Burt & B. Wheeler—Mammy's Birthday. (Last Half)—Chas. Wilson—Kirksmith Sisters—Wilkins & Wilkins.

UNION HILL.
(First Half)—The Veronicas—Frank Markley—Mollie Fuller & Co.—Marr & Eyre—Wilbur & Lyke. (Last Half) — Boland & Devarney — Maurice & Mora—Hans Roberts & Co.—Cook & Smith—Clemon Billing & Co.

WILKES BARRE.
(First Half) — Carpos Bros. — Lou Elliott — Snits Moore & C. Seans — Langton & Smith — Clark's Hawaiians. (Last Half)—John S. Blondy & Co.—Josephine Leonhart—Henry I. Marshall & Company —Morey Senna & Lee—Mariet's Mannikins.

YORK.
(First Half)—Florida Four—Harmon & Harmon—Linton & Lawrence—Duffy & Sweeney—Rose & Moor. (Last Half)—Rettle Bros.—Jack Reedy—Black & White Revue—Mellon & O'Dare—McCarton & Marone.

VAUDEVILLE BILLS
(Continued from Page 27)

LOEW CIRCUIT

NEW YORK CITY.
American—(First Half)—Clayton & Clayton—Lyon & Clayton—Nelson & Barry Boys—Jimmy Reynolds—La Dora & Beckman—McConnell & Simpson—Thelma Thalmier Leroy & Dresdner—Frank J Gardner & Co. (Last Half)—Monts & Parti—Orville Stamm—De Loach & McLauren—Chas. Ahearn & Co.—Mullaly, McCarthy & Co.—Imperial Four—Belgian Trio.
Boulevard—(First Half)—Cunningham & Doreta Seymour & Jeannette—Jocelyn & Chapman—Marva Kehn—Concentration. (Last Half)—Allen & Moore—Bobby Van Horn—Concentration.
Victoria—(First Half)—The Scrantons—McDermott & Heagney—Mr. Chaser—Trovato—Sabbott & Brooks. (Last Half)—Erford's Golden Whirl—Thelma Thalmier—Loughlin & West—U. S. S. Carola Trio—McConnell & Simpson.
Lincoln Square—(First Half)—Orville & Stamm—McConnell & West—Blossom Baird & Co.—U. S. S. Carola Trio—Stevers & Lovejoy. (Last Half)—Jack Moore Trio—Jimmy Reynolds—Jack Gardner & Co.—Nelson & Barry Boys.
Greeley Square—(First Half)—Linko & Linko—Holden & Harron—Loughlin & West—Brooks & George—"Returned Sailors Revue." (Last Half)—Hall & Guilds—Lyons & Clayton—Eddie Carr & Co.—Chick & Tiny Harvey—Old Holmstead 6.
National—(First Half)—Stone & Moyer Sisters—Bertram May & Co.—Hughie Clark. (Last Half)—La Dora & Beckman—Bonner & Powers—Lew Welch & Co.—Dixie Four.
Delancey—(First Half)—Ryan & Moore—Howard, Kane & Marr—Pinto & Boyle—Mikado's Japanese Troupe. (Last Half)—Linko & Linko—Lynch & Wink—McConnell & West—"Returned Sailors Revue"—Marva Rehm—Stevers & Lovejoy.
Orpheum—(First Half)—Monte & Parti—De Loach & McLauren—Eddie Carr & Co.—Chick & Tiny Harvey. (Last Half)—The Scrantons—McDermott & Heagney—Jocelyn & Chapman—Trovato—Sabbott & Brooks.
Avenue B—(First Half)—Mlle. Vortex & Co.—Weber & Elliott—Dorothy Burton & Co.—Jack Rose. (Last Half)—Jewell & Raymond—Will J. Evans—Thos. P. Jackson—Hussey & Ward—7 Moores.

BROOKLYN, N. Y.
Metropolitan—(First Half)—Dixie Four—Lew Welch & Co.—Mary Haynes & Co.—Chas. Ahearn & Co. (Last Half)—Neal & Stewart—Mr. Chaser—O'Connor & Dixon—Toy Shop.
De Kalb (First Half)—Jack Moore Trio—Sue Creighton & Sister—Mullaly, McCarthy & Co.—O'Connor & Dixon. (Last Half)—Cunningham & Dorets—Doherty & Salvatore—Blossom Baird & Co.—Hallen & Herron—Stone & Moyer Sister.
Palace (First Half)—Col. Diamond & Grand—Faye & Jack Smith—Lodi Troupe. (Last Half)—Herberts—Davis & West—Gilroy, Dolan & Correll—Jack Rose—4 Renee Girls.
Fulton—(First Half)—Erford's Golden Whirl—Bobby Van Horn—Gilroy, Dolan & Correll—Imperial Four. (Last Half)—Mack Fulton—Sue Creighton & Sister—Bertram May & Co.—Basil & Allen—Mack & Fulton.
Warwick—(First Half) — Herberts — Davis & West—Leon Stanton & Co.—Hussey & Ward—4 Renee Girls. (Last Half)—2 Carlos—Dorothy Burton & Co.—Le Roy & Dresdner—Military Revue.

BALTIMORE, MD.
Melva Sisters—Kingsbury & Munson—Joe Darcey—"Oh Auntie."

BOSTON.
(First Half)—Aerial Butters—Arthur Lloyd—Wardell & Doncourt—4 Volunteers—6 Virginia Steppers. (Last Half)—Harrah & Mulroy—Challis & Lambert—Hal Johnson—Mills & Smith—4 Jacks and a Queen.

FALL RIVER.
(First Half)—Harrah & Mulroy—Challis & Lambert—Hal Johnson & Co.—Hills & Smith—4 Jacks and a Queen. (Last Half)—Aerial Butters—Arthur Lloyd—Wardell & Doucourt—4 Volunteers—6 Virginia Steppers.

HAMILTON.
Brown's Dogs—McLoughlin & Evans—Arthur De Voy & Co.—Taylor & Francis—Golden Troupe.

HOBOKEN.
(First Half)—Nippon Duo—Danny Simmons. (Last Half)—Old Homestead 5—Mary Haynes & Co.—Johnson, Howard & Lizette.

MONTREAL.
Bolla Trio—Allman & Nevins—Jones & Jones—Laurie Ordway & Co.—"Fashions De Vogue."

NEW ROCHELLE.
(First Half)—2 Carlos—Will J. Ward—Military Revue. (Last Half)—Col. Diamond & Grand—Weber & Elliott—Lodi Troupe.

(*Continued on page 34.*)

RIGGS & RYAN in "INFORMATION"

BY JAMES MADISON

Mr. Riggs, in addition to possessing a light comedy method, has appearance also. Miss Ryan makes an excellent straight. A well-written comedy talking skit. There are but few gags, the laughs coming mainly from the humor contained in the dialogue. None of the material used is familiar and all is bright. Whoever wrote the act should receive credit for refraining from "lifting" from any of the numerous railroad station skits which have preceded it. BELL in VARIETY, Feb. 6th, 1920.

ROSE CLARE

"THE 1950 GIRL"
IN
"LOOKING AHEAD"

B. F. KEITH'S ALHAMBRA, THIS WEEK, FEB. 9
DIRECTION—THOMAS FITZPATRICK

MARIE AND MARY McFARLAND

"The American Grand Opera Stars"

ALLEN SCHOFIELD, Pianist

B. F. Keith's Orpheum Theatre, This Week (Feb. 9)

Orpheum Circuit Tour, Starting March 1st

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Scoring Touchdowns on the Gridiron of Song
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GLOOM ASSASSINATORS
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Direction—MATHEWS & MILLER
U. B. O.

TOM GEORGE
GARDNER & VAN
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THE SIX ROYAL HUSSAR SISTERS
in a Melange of Music and Song
REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

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By BOBBY STONE. Assisted by ANNETTE FORDE, GEORGE USHER and MAY TOW

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EX BARTENDERS
ORIGINAL SONGS WITH A KICK
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Sunny Songs and Sayings
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Read the Clipper Letter List

MAXINE ELLIOTT'S LATEST VEHICLE IS VERY POOR

"TRIMMED IN SCARLET." A comedy in four acts by William Hurlburt. Presented by Maxine Elliott, at the Maxine Elliott Theatre, Monday evening, February 2, 1920.

CAST.

Mrs. Todd.....Peggy Payter
Nursemaid.....Luella Morey
Mrs. Kipp.....Katharine Stewart
Revere Wayne.....Lumsden Hare
Sally Pierce.....Sylvia Newton
David Ebbing.....Sidney Blackmer
Housemaid.....Gwendolyn Valentine
Archer Kingston.....Albert Gran
Cordelia.....Maxine Elliott
Charles Knight..Stanley Warmington
Janitor.....Biron Eagan
Blackburn.....Charles Hanna
Benjamin Ebbing .....
.....Montague Rutherfurd
Marie.....Eileen Robinson

After a lapse of more years than it might be gracious to tell, Maxine Elliott has returned to the stage of the theatre that bears her name in "Trimmed in Scarlet," a new play by William Hurlburt. This particular play, of all the works, either good or bad, that have been presented here this season, is, without doubt, the silliest concoction yet to be seen.

Perhaps the less said about the construction of the play the better. Its plot is woven about a woman with a past who, after a series of supposed escapades in Europe, returns to this country in time to save her son from dishonor. Every strange and impossible device of artificial comedy has been employed in working out this story.

It can always be remembered that Miss Elliott owes much of her success on the stage to her beauty rather than her ability as an actress. And so it is in this play. Charmingly attired in the most fetching of creations, she made a dazzling impression on the eye, which faded however with each fall of the curtain.

The opportunities afforded to the members of the cast of her company are not distinguished. Lumsden Hare was good and there is a promising performance given by a young actor, Sidney Blackmer.

"VERONICA'S VEIL"

"Veronica's Veil," the annual American Passion Play, was presented for the first time this season last Friday at St. Joseph's Auditorium, West Hoboken, by the Passion Players, an organization of about 1,000 volunteers of St. Joseph's parish. It was written by Father Bernardine.

The first act opens in the state council room of Caiaphas, High Priest of Jerusalem where a method for capturing Christ is being planned by the representatives of the people. They are seeking Christ because they claim he is a prophet and deceiver of the people. He protests he is the son of God and that his miracles prove it. The people, believing the Messiah to be one of wealth and not the son of a poor carpenter, discredits his story and he is condemned to death as an impostor.

The remorse of Judas who had been engaged by the people to betray Christ into their hands gets the better of him and he returns to the council chamber and effectively declares that they have condemned an innocent man, at the same time throwing at their feet the thirty pieces of silver offered for the betrayal. He then becomes a madman.

Veronica, wife of Sirach, a member of the council, pleads with her husband to have nothing to do with the proceedings against the Nazarene. Nicodemus, another member of the council, prays that the Holy One shall not be put to death.

In the tableau which takes place at the palace of Pilate, Christ is seen in the foreground, and behind him Pilate is washing his hands of all connection with the trial of the accused.

Veronica awaits the return of her husband, Sirach, from the trial and he brings the news of Christ's condemnation. The Savior, on his way to Calvary, passes the home of Veronica. She goes to comfort him, wipes the sweat and blood from his brow with a silken towel and an impression of Christ's face remains on it.

Act three is also preceded by a tableau. Before the populace, Christ is writhing on a cross, to which he is nailed. The light plays on him directly in this scene, making it one to linger long in mind. On either side of the central figure is a thief, also on a cross. After a few moments of suffering, Christ hangs his head in death.

A resurrection takes place, the Roman soldiers are guarding the tomb of Christ when, suddenly, angels appear and remove the rock from the tomb and the Messiah arises.

To the garden of Fabius, a Roman nobleman, who is grieving over the serious illness of Claudia, his daughter, come Ruth and Veronica, a brief time after which the daughter dies. Veronica tells Fabius to pray to the Gods of Rome to restore Claudia to life, but it has no effect. Veronica then offers prayer to the God of the Christians, who restores Claudia to life again by means of the miraculous veil. Through this, Fabius and his family are converted to Christ.

The last act ushers in the Mamertine Prison, where Abenadar and the followers of Christ, are imprisoned. Here jailer, Cassianus, and his family, are converted to Christ through the restoration of his wife's sight by the touch of the miraculous veil of Veronica, who is one of the inmates.

The scene now changes to the palace of the Emperor, where a festival is taking place. Petronius, a Roman officer, announces the arrest of Fabius and his family. The emperor orders them to be brought before him and, on their appearance, they proclaim themselves Christians and are condemned to be beheaded. The Christians in the prison are then brought to trial before the Emperor. Abenadar instructs Veronica to approach the Image of Jupiter, a god the ruler worships, to destroy the Idol with the sacred cloth. By touching the Idol, it falls apart.

The Emperor angered, commands Petronius to destroy the miraculous veil, but Petronius, in trying to do so, drops dead. Miriam also offers to do away with the veil and is struck blind in her attempt. She is converted to Christianity. The soldiers, by order of the Emperor, are on the verge of killing Miriam and throwing the rest of the Christians to the wild beasts, when the curtain comes down on the final act.

The epilogue shows Christ between two angels in the heavens. He is holding a crown with which he receives the Christian martyrs.

KLAW GETS KALMAN OPERETTA

The American producing rights to the new Emerich Kalman operetta, produced last week in Vienna, have been acquired by Marc Klaw. According to cable reports this latest musical work of Kalman has attained general approval.

WILL FURNISH BENEFIT BILL

A score or more members of the theatrical profession will appear at a benefit performance in behalf of the Navy Club, at the Century Theatre, on the afternoon of February 20. The proceeds are to be devoted to building a home for the enlisted men of the United States Navy who enjoy shore leave in this city.

Among those who have pledged themselves to appear are Ethel Barrymore, Julia Arthur, Bessie McCoy Davis, Fay Bainter, Irene Bordoni, Donald Brian, Bernard Granville, Peggy Wood, Ralph Morgan, Ralph Herz, Julia Kelety, Cortez and Peggy, James Blyler, Jane Greene, Blanche Ring, Charles Winninger, Virginia Fox Brooks, Vivienne Segal, Claire Stratton, Harry C. Browne, William Harrigan, Chrystal Herne, Joe Welling, Jack Britton, Ruth Shepley, Otto Kruger, Leo Ditrichstein, Frank McCoy, Henry Lewis, Doraldina, Robert Edeson, Ida St. Leon.

LEASE OLD THEATRE

A long term lease was executed last week by the White estate to the Lavanne Realty Company, whereby the latter will take over the old Weber and Fields Theatre property at the northwest corner of Broadway and Twenty-ninth street for a period of sixty-three years, at a rental of $30,000 per annum.

CITY THEATRES

Happy Days FOR EVERY ONE
EVERY DAY MATINEE At The HIPPODROME
Happy Prices—Seats 8 Weeks Ahead

REPUBLIC Theatre, 42d St. W. of Broadway. Eves., 8.30. Mats. Wed. & Sat. 2.30.
A. H. WOODS Presents
The SIGN ON THE DOOR

Knickerbocker B'way & 38th St. Eves. 8.30 Mats. Wed. & Sat. 2.20
George W. Lederer's Production of
VICTOR HERBERT'S Best Musical Play
"ANGEL FACE"
With a
Tremendous Cast of Youth and Beauty

LYCEUM West 45th St. Eves. 8.15. Mats. Thurs. and Sat. 2.15.
DAVID BELASCO Presents
INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD DIGGERS

Belasco W. 44th St. Eves. 8:15 Mats. Thurs. & Sat. 2:15
DAVID BELASCO Presents
LEONORE ULRIC
In "The SON-DAUGHTER"
A play of New China by George Scarborough and David Belasco

HUDSON Theatre, West 44th St. Eves. 8.20. Mats. Wed. & Sat. 2.20.
BOOTH TARKINGTON'S
New Comedy
CLARENCE

ELTINGE Theatre, West 42nd St. Eves. 8.20. Mats. Wed. & Sat. 2.20.
A. H. WOODS Presents
FLORENCE MOORE
In "BREAKFAST IN BED"

B. F. Keith's PALACE Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25, 50, 75, $1, $1.50
MARIE CAHILL, ROSCOE AILS, "A TRIP TO HITLAND," ROSE COGHLAN FARR & FARLAND, Krantz & LaSalle, Demarest & Collette, BELLE BAKER.

OLYMPIC 14th Street, Near 3rd Av.
All Jazz Review
Next Week—BLUE BIRDS

Mt. Morris Theatre
116th St. and 5th Ave.
Playing American Wheel Shows—This Week
OH FRENCHY
Next Week—STONE & PILLARD

Brooklyn Theatres

STAR Jay nr. Fulton St. Mat. Tel. Main 1893. Daily
SOME SHOW
Next Week—Girls from the Follies
Thursday Evening—Wrestling
Under Direction of Geo. Bothner
Every Sunday—2 Big Concerts 2

Casino Theatre
This week
PEEK-A-BOO
Next Week—MILLION DOLLAR DOLLS

DEATHS

ORA FLETCHER, formerly with Edward Fowler, in the Fitzgerald Building, passed away last week of pneumonia, after being ill five days.

GEORGE B. FESSLER, of the Ringgold Band, of Reading, Pa., died there last week following a short attack of pneumonia.

CHARLES BROWN, of the Marinelli booking office, died last Tuesday of pneumonia. He was well known in European theatrical circles, having, for the last fifteen years, handled foreign bookings for Marinelli.

VIRGINIA ALDSON, who for many years appeared in this country and abroad with the Bostock Animal Show, died last week after a long illness, at the age of forty-one.

JESSIE G. SHARP, who made her debut when only three years old with the C. D. Hess Opera Company, later playing child parts with the Yank Newell Opera, also, for several years, leading lady in Ed. F. Rush's burlesque show, died recently in Chicago, Ill. Of recent years, she was seen in a vaudeville act with her mother, known as "Sharp and Sharp."

JOHN S. LEESE, former manager of the old Hyde & Behman Theatre, died last Monday afternoon at the age of eighty years.

In Loving Memory of My Dear Husband
Fredk. J. Titus
who passed on February 12th, 1918. Missed more than ever by his lonely wife
LYDIA YEAMANS TITUS
"JUST WAITING!"
"But oh for the touch of a vanished hand,
"And the sound of a voice that is still."

WALLY CLARK, the character comedian, died recently at the Jefferson Hospital, Philadelphia, Pa. At the time of his death he and his wife, Blanche Clark, had been playing in A. H. Woods's "Breakfast in Bed" company. Clark started in the show business at an early age and entered vaudeville. From 1888 to 1890, he played with "The Bad Boy," and later reentered vaudeville until 1899 when he entered the original Brownie company. Late in 1899, he rejoined Peck's "Bad Boy" company, with which he stayed for several seasons. He left to join Nixon and Nerdlinger's Simple Simon Company where he met his wife Blanche.

F. W. MOHN, who had been carpenter of the Empire Theatre, Hoboken, since the house opened seventeen years ago, died last week. He was succeeded by J. Butler.

EARL BURGESS, a motion picture actor, was killed last Wednesday in Los Angeles, when he fell 700 feet from an aeroplane in which he was performing in the making of a comedy. The actor was to cast off a dummy from the plane and, in attempting to do so, fell. Burgess was a professional stunt performer and had been in picture work for the past ten years.

MARTIN HEALY, of New Rochelle, N. Y., recently died at Ardmore, Okla., a victim of heart failure. The affection had not bothered him until two weeks before his death. Mr. Healy and his wife had been playing in the musical comedy "Mutt and Jeff," in which they had appeared together for the past nine years. He was a midget, less than four feet tall and was a clever dancer and acrobat. When twenty years of age he originated the team of Wood and Healy, vaudeville acrobats. Later he formed the team of Healy and Costello, contortionists.

IKE MARKS, back doorman of the Olympic, Brooklyn, died last week. He had been in the employ of the Krause family for over twenty-five years and had formerly been their advertising agent at both the Olympic and Dewey Theatres. He was a paralytic for a number of years.

"Bum," the mascot of the theatre, owned by Stage Manager Jack McCauley, and his constant companion, died the same day.

WANTS ALL EXCHANGES CENTERED

John Miller, of Buffalo, has offered a plan to the National Association for the centering of all film exchanges in New York in one fireproof building.

RICE GOES TO CHICAGO

Harry Rice, present director of publicity for Universal, will return to Chicago shortly to assume again the position of publicity man in the Middle West for Universal.

Empire Theatre
Ralph Avenue and Broadway
Burlesque Wonder Show
Next Week—AL REEVES SHOW

GAYETY Throop Ave. Broadway
This Week
LID LIFTERS
Next Week—ALL JAZZ REVIEW
Every Sunday—2 Big Concerts 2

JUST OUT
McNALLY'S BULLETIN No. 5
Price, One Dollar Per Copy
Gigantic collection of 136 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 5 is bigger in quantity and better in quality than ever before the price remains as always, one dollar per copy.
McNALLY'S BULLETIN No. 5 contains the following gilt-edge, up-to-date comedy material:
18 SCREAMING MONOLOGUES. Each one a positive hit.
14 ROARING ACTS for two males. Each act an applause winner.
11 ORIGINAL ACTS for male and female. They'll make good on any bill.
40 SURE-FIRE PARODIES on all of Broadway's latest song hits.
A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.
A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
AN ACT FOR TWO FEMALES. This act will positively make good.
A NEW COMEDY SKETCH entitled "The Man Tamer." It's a scream.
A GREAT BURLESQUE entitled "Yankee Doodle." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.
GRAND MINSTREL FINALE entitled "At the Circus." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.
Remember the price of McNALLY'S BULLETIN No. 5 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 5 for $2.00, with money back guarantee.
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81 East 125th Street New York

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to get in touch with an ORGANIZED STOCK CO. Capable of furnishing good specialties between acts. Suitable for pleasure park theatre. Send full information, price where playing, scenery, number of people, etc. Opening time from four to twelve weeks.
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Write Manager, Hershey Park, Hershey, Pa.

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First class Vaudeville and picture pianist, fully competent, no other need apply, communicate with PALACE THEATRE, Charleroi, Pa., immediately.

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READ THE
CLIPPER REVIEWS

TO INVESTIGATE AGENCIES

LOS ANGELES, Cal., Feb. 7.—Deputy State Labor Commissioner H. A. Cable is quoted here as saying that he will investigate all film agencies. This follows as the result of an investigation now being conducted relative to the operations of the California studios operated by Lester Clark and Helen Mayo. About 100 players claim to have deposited sums with the studio for guarantees that they would remain on the job during the making of a picture captioned "Life."

F. P. L. ASSETS, $36,000,000

The figures shown by the consolidated balance sheet of the Famous Players-Lasky corporation, as of November 29, 1919, are as follows:

Assets: Cash on hand and in banks, $3,603,623; bills receivable, $143,577; account receivable, $11,666,709; merchandise, $8,112,214; Liberty Bonds, $412,028; other investments, $210,468; investments in securities of partly and wholly owned subsidiary companies not yet consolidated, $2,978,197; land, buildings, equipment, etc., less depreciation, $1,740,564; deferred charges, $441,424; good will, $7,611,445; total, $36,920,249.

Liabilities: Bills payable, $5,328,312; accounts payable, $750,792; rentals of film paid in advance, $1,300,355; liabilities in respect of collection of Federal taxes, $237,091. Capital stock: Preferred 8% convertible (100,000 shares of $100 par value), $10,000,000; common stock (193,177 shares of no par value, stated at $80), $15,962,740. Surplus, $3,340,959; total, $36,920,249.

FIRE DESTROYS FILMS

Losses estimated at $200,000 were caused Saturday night when a fire, starting in the cellar of the building occupied by the Oliver Film Company, at 308 East Forty-eighth Street, burned through to the upper floors and destroyed valuable rolls of films.

FILM REVENUE INCREASED

WASHINGTON, D. C., Feb. 7.—The amount of revenue gained by the Government through the admission tax, in October, 1919, shows an increase of $2,000,000 over that of the same month of 1918. The total admission tax taken in was $6,500,732, as compared with $4,452,272. Collections for films rented totaled $182,413 and those for seating taxes, $101,244.

NEW ORLEANS HOUSE OPENS

NEW ORLEANS, La., Feb. 7.—The Rivoli, under the management of Vic Howard, has been opened here with a seating capacity of 2,085. The Arcade Amusement Company owns it, operating the house in conjunction with the Sobel-Richards-Shear suburban houses.

BUYS VAN LOAN STORY

H. H. Van Loan has sold the scenario for "The Great Redeemer" to Maurice Tourneur for Famous Players release.

LETTER LIST

GENTS.

Abbott, Geo. S.
Armstrong, Harry
Butcher, H. J. C.
Brown, H. E.
Barker, Harry L.
Brown, Howard C.
Brown, Benj. H.
Brockway, Edmond & Edith
Crosier, Jack
Chadwick, Cyril
Carmelo, Fred
Crane, Chas.
Chatterton, Arthur E.
Carr, Harry
Davidson, J. W.
Elston, J.
Eldrid, Frank
Guhl, Geo. C.
Harding, Chas.
Hers, Ralph
Hatton, Ed
Hill, Geo.
Herbert, Hugh
Jasper, Ed
Jones, Hap
Leigh, Lester
Morrison, Jas.
Moore, Tom
Miner, Nelson
Maddock, F. L.
McBride, Harry
McFarland & Palace
Macklin, Albert
Onzo, Tom
O'Donnell, R. F.
Oliver, Gene
O'Day, Billy
Penney, G. Albert
Price, Ernie
Palace, Johnny
Rice, Jack
Stamm, Orville
Sipe, Earl T.
Streeter, M. B.
Springford, Hal
Shaw, Sandy
Tafan, M.
Van Bergen, Martin
Usher, Claude & Fanny
Udell, Chas.
Wallace, Billy
Ward, Hap
Wade, Ed
Wakefield, F.

LADIES

Andrews, Miss H.
Adams, May
Blair, Alice
Beasey, Violet
Borden, Helen
Baron, Theresa
Bailey, Mrs. E.
Brooks, Marjorie E.
Cleveland, Hazel S.
Cliffe, Genevieve
Clarendon, Trixie
Cameron, Lillian
Clifford, Kathleen
Crawford, Gertrude
Crawford, Nellie
Fisher, Bobbie
Gardener, Irene
Harding, Mrs. C.
Harris, Marion
Ingram, Frances
Jenkins, Chic
Jordan, Mary
Leonard, Bessie
Leonso, Mary E.
Lee, Aubrey
Lindlar, Anna
Lohmar, Helen
Marcelle, Belle
McCann, Cecil
McCord, Vera
McGee, Jane
Meyers, Belle
Miller, Mrs. Earl
Nevada, Zella
Oakes, Kate
Owen, Flo
Raeburn, Judith
Toy, Ben
Thornton, Harry, Mrs.
Washington, Fanny

VAUDEVILLE BILLS

(Continued from page 31)

PROVIDENCE.

(First Half)—Chester Johnson & Co.—Bernard & Merritt—Gerald Griffin & Co.—Mason & Gwynne—Mystic Hanson Trio. (Last Half)—Doyle & Elaine—Fritchie—Leila Shaw—Ward Bros.—Russo, Ties & Russo.

SPRINGFIELD.

(First Half)—Fritchie—Doyle & Elaine—Leila Shaw & Co.—Ward Bros.—Russo, Ties & Russo. (Last Half)—Chester Johnson & Co.—Bernard & Merritt—Gerald Griffin & Co.—Mason & Gwynne—Mystic Hanson Trio.

TORONTO, CANADA.

Musical Waylands—Harry Watkins—Walzer & Walzer—Pearl Abbott & Co.—"Married via Wireless."

LONDON.

(First Half)—Mack & Salle—Zuhn & Dreis—Nevins & Gordon—Isabelle D'Armond & Co.—6 Avallons. (Last Half)—Mason & Bailey—Blair & Crystal—Burke & Burke—Eugene Emmett—Royal Uyena Japs.

ATLANTA.

Grand—(First Half)—Bohn & Bohn—Hallen & Goss—Will H. Fox—Huyler & Bann—Some Baby. (Last Half)—(To Fill)—Beulah Pearl—Nine O'Clock—Kaufman & Lillian—Flying Weavers.

BIRMINGHAM.

Bijou—(First Half)—Kinzo—Grace Leonard Co.—Mayo & Nevins—Conroy & O'Donnell—Kinkaid Kilties. (Last Half)—Bohn & Bohn—Hallen & Goss—Will H. Fox—Huyler & Bann—Some Baby.

CLEVELAND.

Liberty — Stanley — Grey & Klunker — Dae & Neville—Willard—Jack Levy & Symphony Girls.

CHICAGO.

McVickers—3 Maxims—Burns & Gary—Mabel Darrell Co.—Arthur Finn Co—DeVine & Williams—(to fill).

DAYTON.

Loew's Dayton—3 Victors—Marie Russell Co—Barnes & Freeman—Dore's Celebrities.

DALLAS.

Hippodrome—(First Half)—Daly Bros—B. Kelly Forrest—Mimic World. (Last Half)—Wilfred DuBois—Delight Girls—Half Past Two—Weston & Eline—Frank Stafford Co.

DETROIT.

Colonial—Russell & DeWitt—2 Yaquis—Mabel & Johnny Dove—Henry Horton Co—Lane & Plant—Stan Stanley.

HOUSTON.

Prince—(First Half—Gere & Delaney—Dolly & Calabe—Mercedes—Ferns & Litt—3 Alex. (Last Half)—Gordon & Gordon—Senna & Weber—Geo. Randall Co—Mumford & Stanley—4 Bangards.

KANSAS CITY.

Garden (First Half)—Carl & Emma Frabel—Freeman & Lewis—Pisano & Bingham—Jack & Tommy Weir—LaVars. (Last Half)—Harry Larned—Barra Sisters—Baseball Four—Fred Elliott—Will Stanton Co.

MEMPHIS.

Lyceum—Stryker—Sheppard & Dunn—Homer Lind Co—Davis & Rich—Ling & Long. (Last Half)—Kinzo—Grace Leonard Co—Mayo & Nevins—Conroy & O'Donnell—Kinkaid Kilties.

NEW ORLEANS

Crescent—(First Half)—Gordon & Gordon—Senna & Weber—George Randall Co—Munford & Stanley—4 Bangards. (Last Half)—Stryker—Sheppard & Dunn—Homer Lind Co—Davis & Rich—Ling & Long.

OKLAHOMA CITY

Liberty—(First Half)—Red & Blondy—Davis & McCoy—Salvation Molly—Burke & Durkin—Simon & Bradley. (Last Half)—Cross & Santoro—Hodge & Lowell—A Perfect Day—Harry Antrim—Dangerous Dan McGrew.

PITTSBURGH.

Lyceum—3 Gregory—Jessie Reed—Eckhoff & Gordon—Johnson Bros & Johnson—Genero & Gold.

SAN ANTONIO.

Princess—(First Half)—Cook Mortimer Harvey—Billy DeVere—Morgan & Grey—Monte & Lyons—Allen Clifford Barry. (Last Half)—Gere & Delaney—Dolly & Calame—Mercedes—Ferns & Litt—3 Alex.

ST. LOUIS.

Garrick—(First Half)—Joe & Sadie DeLier—Murphy & Driscoll—Carlisle & Roemer—Bernard & Meyers—Grazer & Lawlor. (Last Half)—Carl & Emma Frabel—Freeman & Lewis—Pisano & Bingham—Jack & Tommy Weir—LaVars.

WACO.

Hippodrome—(First Half)—Wilfred DuBois—Delight Girls—Half Past Two—Weston & Eline—Frank Stafford Co. (Last Half)—Cook Mortimer Harvey—Billy DeVere—Morgan & Grey—Monte & Lyons—Allen Clifford Barry.

BURLESQUE NEWS

(Continued from Page 15)

COMEDIAN IS QUIZZED

(Continued from page 15.)

Q.—Now, after the show was stopped where did you go? A.—I played one-night stands with the same show for Mr. Weingarten for three weeks.

Q.—You are familiar with the various burlesque shows? A.—Yes, sir.

Q.—How did this show compare with the other shows? A.—Oh, about the same.

Q.—Was it as good as all the casts of the American Burlesque were? A.—Yes, sir.

Q.—In your opinion? A.—Yes, sir, in my opinion.

Q.—What kind of a chorus did you have? A.—The average chorus.

Q.—Now, when you say the average chorus, do you mean you had the average good chorus or the average bad chorus? A.—It was a middle class chorus.

Q.—The girls were not very young, were they? A.—Yes, they were very young.

Q.—Well, you have been on the stage a good many years and you are a pretty good judge of beauty in a chorus, aren't you? A.—I've seen enough of it.

Q.—And do you agree that this chorus was a nice young chorus? A.—I would say that they were just as nice a chorus as I have been in the habit of seeing.

Q.—You have been in the habit of playing two seasons with the "Steptember Morning Glories"? Were the girls any better or any worse than the previous choruses? A.—Just as good.

Q.—You supplied the comedy? A.—I tried to.

Q.—You were one of the comedians and who was the other? A.—A fellow named Lester Dorr.

Q.—Did you get any laughs from the audience? A.—Yes, sir.

Q.—And lots of applause? A.—Yes, sir, lots of it.

Q.—And you were satisfied with all the applause you got? A.—Yes, sir.

Q.—Was your partner satisfied? A.—He wasn't.

Q.—In other words, you were the better comedian? A.—I think so.

Q.—Do you admit it? A.—I admit it.

In all probability, the case will be reached for trial during this week.

LEAVES HAYES SHOW

LOUISVILLE, Ky., Feb. 5.—Louise Pearson, prima donna of the Edmund Hayes Show, closed with that company last Saturday night. She has gone to Tulsa.

JUVENILE'S WIFE DIES

PITTSBURGH, Pa., Feb. 6.—Grace Paden, wife of Howard Paden, juvenile of the "Star and Garter" show, died at her home in this city, 315 Sheridan avenue, on January 30. She is survived by her husband and two children.

BOOKS NEW PEOPLE

Simon Dresen, manager of the Folly, Baltimore, booked through Louie Redelsheimer, the following people, to open at his house next week: Billy Walsh, Lester Dorr, George Slocum, Jim McCauley, Mae Leavett and Ida Bernard.

They will go from there to the Gayety, Philadelphia, for a week.

PLAYED PRIMA DONNA PART

During the illness last week of Hilda LaRoy, prima donna of the "Girls de Looks," Ruth Gale played her part.

CURTIN BUYS PROPERTY

James Curtin, manager of the Empire Theatre, Brooklyn, with several associates, last week purchased a piece of property at Gates and Ralph Avenues. The property has a frontage of 180 feet on Gates Avenue and the same on Madison Street and 225 feet on Ralph Avenue. The purchase price is said to have been nearly $100,000.

This is a very valuable piece of property for building purposes. Curtin would not say what he intended to build on the site, but it is rumored that he and his associates may put up a theatre and apartments with a few stores on the ground floor.

BOUTTE BREAKS DOWN

WASHINGTON, D. C., Feb. 7.—George Boutte, of the team of Boutte and Carter, had a nervous breakdown in Baltimore last week and had to close with the show "Round the Town." He is in the Johns Hopkins Hospital, that city. Carter broke in a new partner at the Folly, here, and the team will be known as Carter and Pork Chops.

MC CAULEY IS IN BALTIMORE

BALTIMORE, Md., Feb. 7.—Jim McCauley is working in stock at the Folly, this city. He has signed with Low Graham for the front of Barnum and Bailey and Ringling Bros. Side Show, to open in Brooklyn May 3.

CHICAGO TREASURER MOVES

OMAHA, Neb., Feb. 7.—Dick Brown, former treasurer and manager of the Star and Garter, Chicago, has been appointed treasurer of the Gayety, this city, by Manager E. L. Johnson.

FAY WORKING IN STOCK

PHILADELPHIA, Pa., Feb. 7.—Jack Fay, former "straight" man in burlesque, who returned from overseas a few months ago, is now working at the Gerard, a musical stock house, in this city.

LEAVES BIJOU, PHILADELPHIA

PHILADELPHIA, Pa., Feb. 6.—George McGinnis resigned today as treasurer of the Bijou Theatre, an American Burlesque Circuit house, to accept a position in New York. Tom Gebhardt has succeeded him.

"POWDER PUFF FOLLIES"

As a title of a girl revue, "Powder-Puff Follies of 1920" leads one to expect some wild scenes and numbers. Quite a few patrons of B. S. Moss' Broadway Theatre, where this revue opened last Monday evening, remarked on the title and gave expression to their various expectations.

The majority were not disappointed. The revue was produced by Hugo Jansen, staged by Raymond Midgley, with some special music and lyrics by Edward E. Breir and Edward A. Weinstein. It also includes quite a few published numbers, but, at the same time, both Eddies are to be given credit for some very good numbers.

Aleta Doree, attired in black silk stockings and tights, with a white lace waist, opened the revue with a pleasing eccentric dance in one, and was immediately pronounced "cute" by the audience. She is a very dainty little girl, displays a pretty figure, and dances very nicely. She has no special style of work, for she does eccentric, jazz and toe-work in equally good fashion. She is supposed to be an artiste and, at the end of her opening number, falls asleep, thus giving a plot to the revue, for it is all supposed to be her dream. She awakes at the end of the offering for the finale, thus disposing in a very simple manner of the difficult problem of giving a plot to the act.

Marie Thompson, who sings and dances; Ruth Parker, who does the same; Betty Kaye, who makes a specialty of dancing, and Evelyn Thompson, who specializes with a good singing voice, are the other featured members of the cast. The rest are Kitty Astra, Ethel Walsh, Margie La Rue, Daye Crandel and Hortense Kusell. In mentioning specialties, we must not forget a golden-haired young girl, who resembles Ruby Norton somewhat and who was programmed as Gapska. She danced an "Egyptian Jazz Dance" and in it did a shimmy that compares favorably with Bee Palmer or Vie Quinn. Her manner of shimmying is a sort of a delirium tremens, combined with rheumatism, ague, chills and fever. It is the meanest we have ever witnessed.

Hugo Jansen, the producer, appears personally in one scene, in which he drapes a gown on one of the girls. All of the girls, by the way, possess excellent figures, which they are given ample opportunity to show.

We have thus far mentioned the specialties, the music which is excellent, the dancing which is very good, and the singing which ranks with the dancing. But we have omitted the most important point of all—the costumes. In most of them, the girls are bare-legged up to about a foot and a half (approximate measure), above the knees. This leaves about two inches of leg below the body which is covered, and in most cases, not that much. Jansen, despite his name and appearance, evidently has a partiality for green, for that is the featured color in all the costumes.

There were various costumes, some that were only tights with frills, others showing the front and rear of butterflies, with wings attached, and then there were various bird costumes, featuring feathers.

Taken all in all, "The Powder-Puff Follies of 1920," raised quite some dust of approval and will undoubtedly go well, for it seems to be what the average audience of today wants to see.

G. J. H.

CAPITOL

"Southland," at the Capitol this week, means that John Wenger has designed a special setting, amid which a group of Stephen Foster's and H. T. Burleigh's songs are sung by an ensemble, while the Crouch-Richards Trio strummed on banjos. The costumes worn by the singers are indicative of the period, the entire thing being pleasant. When Robyn sang Haydn Wood's beautiful song, "Rose of Picardy," in a pleasant tenor voice he created a very favorable impression.

For comic relief, with the accent on relief, there is Joe Jackson, the inimitable. His wordless actions contain a world of merriment, for in the art of pantomime, he can easily stand on the same pedestal with Charlie Chaplin and Bert Williams.

The feature picture is called "The Luck of the Irish," a Mayflower production presented by the Realart Pictures Corporation. It is a filmed version of a novel by Harold McGrath and was directed by Allan Dwan, James Hogan being designated as his assistant.

Never having read the book, we don't know whether it was the author or the film adapter who took one element of the yarn from a story by Guy De Maupassant—that famous tale dealing with the false jewels. But we do know that in this picture the story is thin, to say the least, and highly improbable. For we find James Kirkwood as William Grogan, a young Irish plumber, worshiping the feet of Ruth Warren, a school teacher, played by Anna Q. Nilsson, whose pedal extremities he has seen go by his cellar shop window for three years.

She leaves for a trip around the world in an effort to forget a distasteful love affair, very good girl that she is, and Grogan, having inherited some money from an old uncle in St. Louis, takes his adopted kid and leaves for a trip around the world too. And, of course, just by chance girl and Irishman meet on the boat, where their love begins and finally culminates in their marriage in Singapore or thereabouts. M. L. A.

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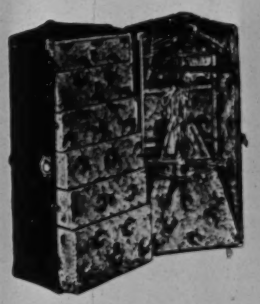

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